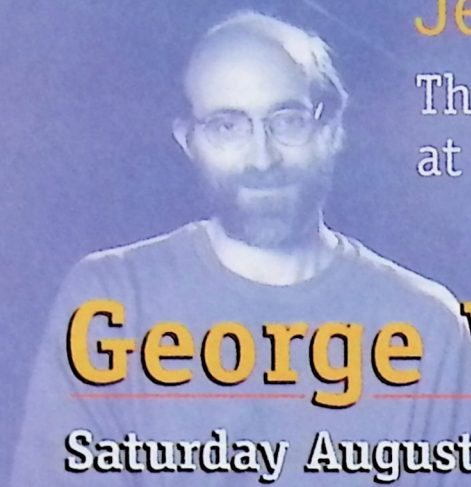


JEFFERSON MONTHLY



Public Art & Community

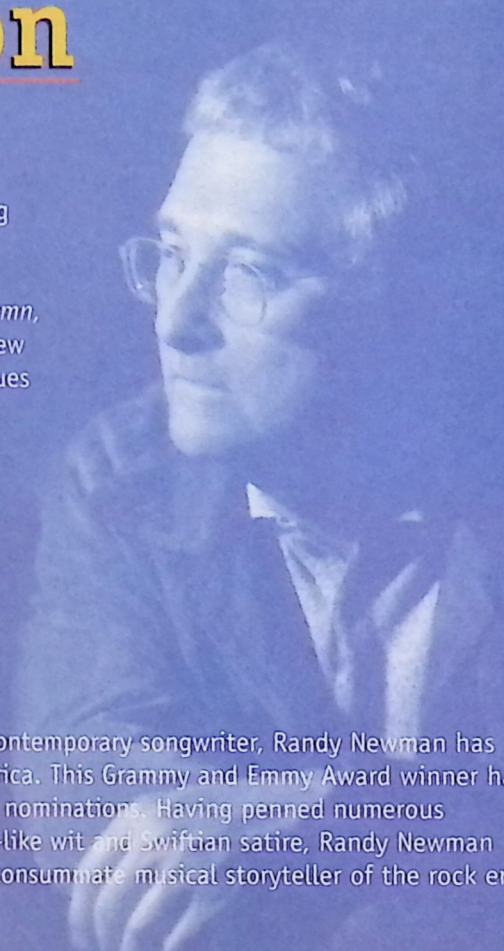
Jefferson Public Radio presents
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George Winston

Saturday August 12 • 8pm

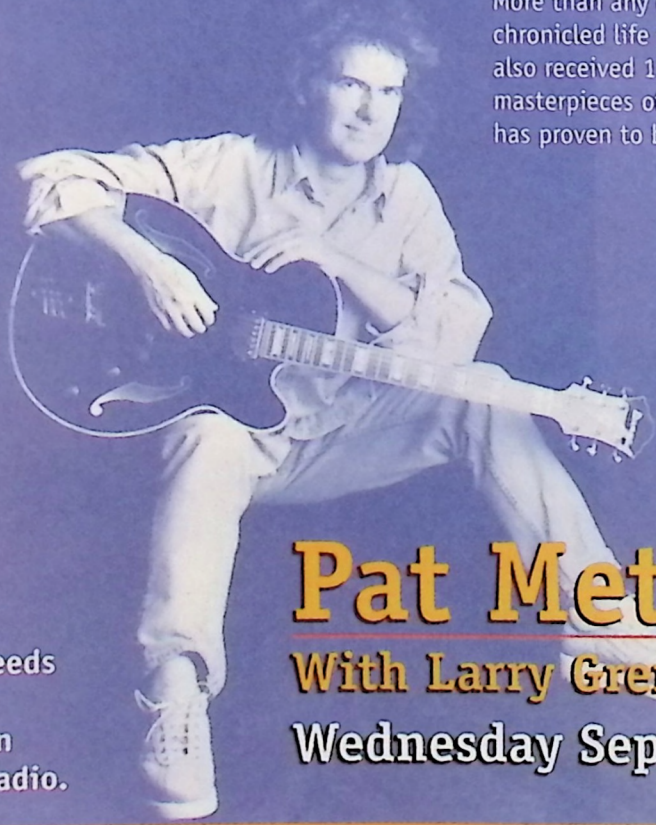
Self-described "rural folk piano" player George Winston was among the earliest and most successful creators of contemporary instrumental music in the 1980s. His trilogy of impressionistic seasonal-themed piano musings on the Windham Hill label – *Autumn*, *Winter into Spring* and *December* — laid the groundwork for the new acoustic music boom that followed. Today George Winston continues to cultivate a love and fascination with the natural world that motivates and shapes his music.



Randy Newman

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Violinist Michael Tenkoff and pianist Eda Jameson will present a concert in Medford on June 22. See Artscene, page 28.

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ON THE COVER

Sculptor Bryan Tedrick installs "The Dancer" in Redding outside of Old City Hall/Shasta County Arts Council, as part of Viva Downtown Redding's "Art Around Town" program. See feature, page 8.

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JEFFERSON MONTHLY

JUNE 2000

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This month, a look at art's role in community from varied perspectives:

8 Public Art and Community

Works of art need not be confined to museums and galleries. In fact, art adds a great deal to the livability of a community when it is placed within more visible places: on streetsides, in downtown plazas, and integrated into buildings. Amy Richard looks at some of the public art in the State of Jefferson, and how the creation and placement of it affects community. From Yreka's scrap metal cow Moodonna to murals in Roseburg, these pieces reflect the culture and community of our region.

10 Unsanctioned Works in an Unimportant Place

Sometimes the public art which makes the most difference in a community is not agreed upon by the populace in advance, nor even noticed immediately upon its creation. In an elegant look at the role of public art in a city's culture and mythology, James Harrison tells the story of the Lovejoy Pillars in Portland: freeway pillars painted by a Greek immigrant after World War II, which became so integral and cherished that the pillars are being preserved even though the freeway itself has been demolished.

13 Open Studio Tour

For the third consecutive year, the Arts Council of Southern Oregon is coordinating an open studio tour: a weekend in which the usually private spaces of local artists are opened up to the public. A description of the work of more than forty artists who are participating, and information on how to visit them.

This untitled sculpture by O.B. Simonis is part of Oregon's One Percent for Art program. See feature, page 8.



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TUNED IN

Ronald Kramer

Rushing Rush

Policy wonks in Washington sometimes take notice of the fact that public radio is significantly different than commercial radio in many respects but sometimes they miss that reality. The Low Power FM debate—still simmering, by the way—was an instance in which the FCC attempted to design its technical interference standards for “typical” (meaning commercial) radio conditions and ignored the fact that public radio, with significantly different programming than commercial radio, might have a very different interference experience because of those differences.

While we tend to think of public radio’s differences operating entirely at the programmatic level, that isn’t always the case. There are, indeed, technical approaches which tend to set public radio apart. For example, when JPR’s flagship station, KSOR, was very young, we tended to use virtually no audio processing on its transmitter. Audio processing is electronic tailoring that some stations use either to make their signal more listenable or to maximize listenership. A rock station, for example, will often boost the softer music passages and suppress the louder ones in order to achieve a more uniform, higher average volume (which makes the station “stand out” on the dial compared to competing stations). Even now, public radio stations—including JPR—employ fairly light audio processing designed largely to help listeners maximize their ability to hear weaker signals, like those broadcast by translators, without noticeably impacting the dynamic range of the music we present.

Perhaps one of the most garish examples of the technical differences which distinguish public and commercial radio, and highlight their stark differences in mission, surfaced a few months ago when commercial talk show host Rush Limbaugh complained publicly that the timing of his daily radio program was being “shifted” in order to fit in more commercials.

It seems that, using new digital audio

time compression techniques embodied in a system called the Time Machine, the management of the New York station which broadcasts Limbaugh had begun “crunching” his program. The Time Machine allows simultaneous elimination of small pauses between words, forcing Limbaugh’s speech to rush out in a relentless torrent, with the seconds gained used to insert additional commercials beyond those which Limbaugh’s own program intended. The scope of the time “savings” was really striking. In a sixty-minute Limbaugh hour, the time-crunch system is able to acquire an average of four, but some times as many as six, more minutes of time which could be sold to additional advertisers. Officials at the New York station reportedly indicated that demand for commercials had outstripped availability such that, in the station’s view, creating more inventory was an important goal.

The program’s alteration was striking in several respects. Think of what a Shakespeare play, in which pauses are routinely used for dramatic effect, would be like if all those pauses were eliminated and the actors’ speech was homogenized into a uniform rate just to be able to shorten the play. The values, and effective communication, which the words were intended to have, would be seriously affected. Moreover, the resulting speech would likely be less pleasant to the audience because it lacked the variety and personality which was originally intended.

So the Limbaugh program might just be less interesting and compelling for its listeners over time as a result of this twenty-first century version of time management. But then there’s the effect of adding that many more commercials each hour to the program’s existing commercial load of probably ten minutes per hour. It seems likely to produce a serious case of listener fatigue and burnout.

Indeed, that’s how Limbaugh discovered this practice. Listeners in New York started complaining about the added com-

mercials and Limbaugh knew he hadn’t increased commercial messages. He discovered that the New York station was doing it along with about fifty other major market stations around the nation who had found a way to significantly increase their profits at no added cost—except to listeners’ sensibilities.

This programming alteration software isn’t limited to Rush Limbaugh’s experience. More than 250 television stations affiliated with NBC, CBS, ABC and the Fox networks have purchased the Time Machine and the Inspiration Network in Charlotte, N.C. has used it to speed up sermons and religious programming.

The company which distributes *The Rush Limbaugh Show* has stated that the use of the Time Machine has not affected the show’s ratings. Another observer noted that the issues pricked by the use of the Time Machine were a reflection of a society which increasingly had no use for anything which might seem superfluous. “We’re so caught up in speed and greed that we have no qualms about bastardizing artistic integrity,” said Michael Harrison, editor of *Talkers*, a trade magazine of the talk radio industry.

To his credit Limbaugh publicly complained and the use of the Time Machine on his program by his New York City outlet was halted “for the time being.”

Will you ever encounter something like the Time Machine on JPR? No. We certainly wouldn’t use it and have every reason to believe that the organizations from which we acquire nationally distributed programming wouldn’t either. Our goal isn’t to create spaces in programming which can be sold to clients. Our goal is to create interesting, relevant programming which isn’t otherwise available. That’s the fundamental difference between a business like commercial radio and a mission-driven undertaking like public radio.

Sometimes those differences are subtly embodied solely in programming decisions. But sometimes, such as in this instance, those differences involve technological devices that effect both how you hear programming and the integrity of the communication process.

For public radio that’s a really easy decision to make. ■

Ronald Kramer is JPR’s Executive Director.



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JEFFERSON ALMANAC

Lara Florez

Choices of Homeland

When I dream, friends, I dream of the valley that was my home, of the enormity of our garden, the smell of fresh water in our creeks, the bliss of wind as I rode my horse through pasture. My brother and I were not latchkey children; one or both of my parents were home at all times, to play games, issue chores, have picnics and campouts under the stars. When I think about having children—and I confess my thoughts wander there frequently—I think of these elements and deem them indispensable.

You see, my husband and I are looking to buy our first home. And we are looking in—of all places in this beautiful area—Ashland. The reasons are multiple, and I won't detail them now except to say that this search, along with the excruciating offer and counter-offer real estate process have forced me to examine the ways in which finances may divine, and thus define, one's standard of living. Call me naive but this is a state which I have not been confronted with in the past. I grew up parented by a generation to which poverty was known as living off the land. My father was a musician, my mother was teacher/master gardener/chef/accountant/seamstress to my brother and I, all within the confines of our 24 acres. We lived for a period without running water or electricity, which in and of itself in this area at that time was not so novel. The novelty in the experience of my childhood lies in the fact that I cannot remember once begrudging our way of life, or feeling lack in any way. Not once did I groan over wearing the neighbor's cast off clothes, or having to pick slugs and blackberries consecutively in the summertime; even trekking to the out-

house in the snowy midnights of January was not subject to complaint. And while the primitive state of our back-to-nature period made no negative impact, there was a freedom intrinsic to my young experiences which created lasting impressions on my psyche.

One night, faced with a counter-offer clearly more than we could afford, Ricardo and I prioritized the fundamental elements that comprise our definition of home. We concluded with an exhalation of relief that we were not yet ready to sacrifice the things closest to our hearts, namely time and space, for a little piece of overvalued Ashland gold. We are now waiting to buy, gathering more of a

down payment, biding our time. Life is a sacrifice, I have realized these weeks; choices made are duplicated in generations to come. I hope that we as parents will have the courage to forgo economic comforts for the true pleasures of land, freedom and family. And by we, I mean us all. □

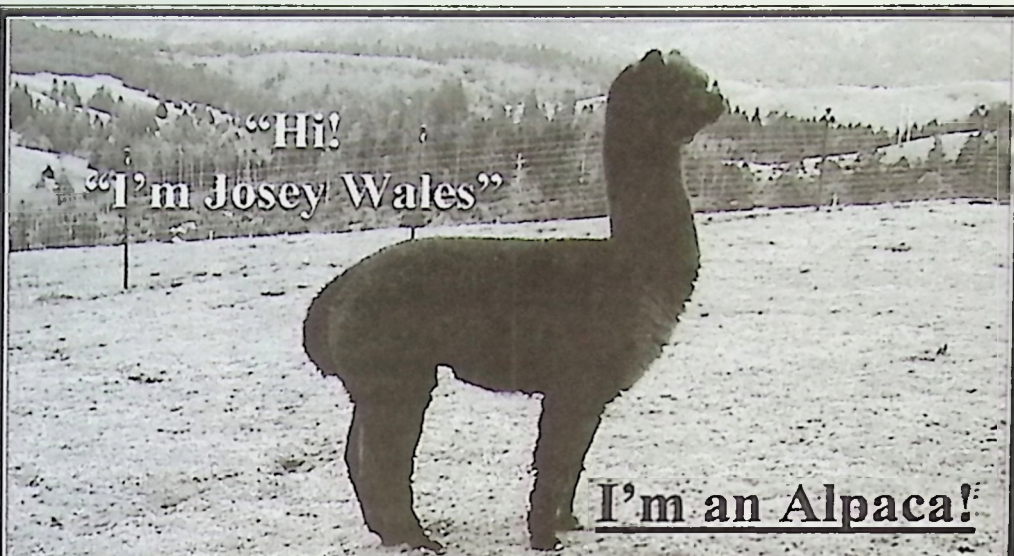
Lara Florez, a recent graduate of Southern Oregon University, is an interdisciplinary artist who arrived in the Rogue Valley when she was four. The Editorial Intern for the *Jefferson Monthly*, she is at present living surrounded by books and trees with her wonderful husband and various animals.

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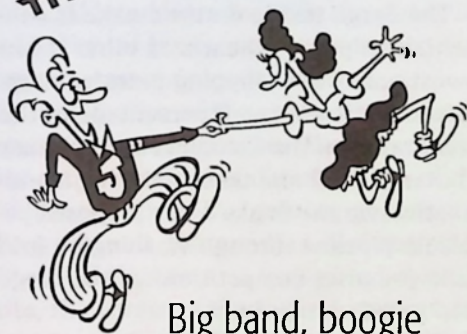
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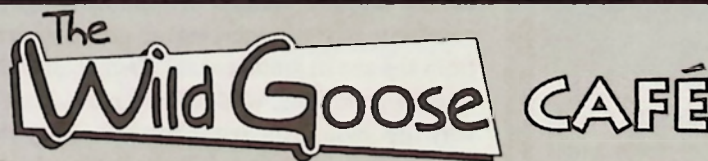
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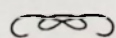
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JEFFERSON OUTLOOK

Russell Sadler

To Breach or Not to Breach

Oregon Gov. John Kitzhaber was deliberately provocative when he endorsed the idea of breaching four dams in the Lower Snake River. Kitzhaber watched the debate over saving Snake River salmon runs deteriorate into the predictable tussle between the present beneficiaries of the dams and the people unwilling to live with the deterioration of the fish runs.

This kind of debate often ends in paralysis which simply preserves the status quo. Status quo on the salmon question inevitably leads to imposition of the Endangered Species Act on the Columbia Basin—something Kitzhaber wants to avoid because the region loses autonomy with the intervention of the federal government.

Indecision and uncertainty remain the debate's twin themes. The present beneficiaries of the dams insist more study is needed before anything as drastic as breaching the Snake River dams is considered. Biologists say it could take ten to twenty years to determine the mortality issue with scientific studies.

It does not matter whether smolts are left to migrate down river naturally or trucked around obstacles. The argument over whether barged fish are banged up, simply delaying mortality, is irrelevant. Neither group returns from the sea in sufficient numbers to sustain, much less rebuild, wild salmon runs. That is why fish biologists argue for breaching the Snake River dams now. They believe Idaho salmon runs in the Columbia Basin will become extinct before further scientific conclusions on dam-caused mortality can be reached.

Fish biologists have their own credibility problems because their predecessors were wrong in the past. It was fish biologists who assured public officials in the 1930s and 1940s that hatcheries would provide mitigation for the thousands of miles of salmon habitat lost to dams in the region, many with no fish passage facilities. Today fish biologists admit their predecessors were wrong. Hatcheries have weakened the gene pool and hatchery fish compete with weakened wild fish for available food in deteriorating habitat.

A first-hand look at the four controversial Snake River dams and Hells Canyon above reveals a lot about the changing commerce of the inland region. Southern Oregon University sponsored a week-long Elderhostel cruise of the Columbia and Snake Rivers on *The Spirit of Discovery*, a 166-foot ship operated by CruiseWest. We left Portland and sailed to Lewiston where two jet boats took the group into Hells Canyon and back, passing through locks in all the dams in between.

It is four Lower Snake River dams—Ice Harbor, Lower Monumental, Little Goose and Lower Granite Dams built between 1962 and 1975—that make Lewiston an ocean port and permit *The Spirit of Discovery* to sail that far inland. At 3,033 megawatts, the electricity these four dams generate is replaceable by new construction or conservation providing the public is willing to pay the price. Grand Coulee Dam alone generates 6,180 megawatts. The remaining dams in the Columbia Basin generate much more than that.

The barge traffic on the Snake is substantial, shipping wheat and other grain downstream while shipping petroleum upstream. Yet is it a small percentage of the barge traffic on the Columbia and its other tributaries. Rail and truck shipping are alternatives on the Snake and a proposed petroleum pipeline through Washington into Idaho promises competition for the barge lines' petroleum business.

Breaching the four Lower Snake River dams reduces the impediments to migrating salmon on their way to the Clearwater and Salmon Rivers, but the fish still face Hells Canyon, Brownlee and Oxbow Dam on the Middle Snake, some with no fish passage facilities. Biologists argue reducing impediments to reaching the Clearwater and Salmon Rivers should improve the chance of restoring salmon runs because both rivers are protected by wilderness and their habitat is not degraded. Of course, no one can guarantee anything.

Breaching the dams also removes the water used to lock *The Spirit of Discovery* up

to Lewiston and our transfer across the dock to the jet boats that took us deep into Hells Canyon. This sort of package tourism has become an important economic replacement for jobs lost in fishing, logging and agriculture. Lodges, bus tours, jet boat tours, winery tours, traffic to interpretive centers and museums are all fed by the growth of package tours that keep thousands seasonally employed. Only two of the more than 80 guests on *The Spirit of Discovery* came from Oregon or Washington. The rest came from around the country. Similar tours are growing business.

If the issue is simply salmon for the table, economists tell us, pen-raised Atlantic salmon from Chile is available at Safeway for \$3.59 a pound. Something more than mere economics is lurking beneath this increasingly bitter debate over the region's declining salmon runs.

Just as the spotted owl was warning the communities that depended on old growth timber their future was just as endangered as that of the owls, the decline of the region's salmon runs is telling the people of the Northwest we are not the kindly, light-handed stewards we believe ourselves to be. That stewardship is an article of faith in the Northwest. Like the modern Native Americans who insist their ancestors lived in complete harmony with the land, descendants of European-Americans believe we are more successful at preserving the livability of our communities than many other places. The irrefutable evidence for us is the steady immigration of newcomers to the region fleeing the mess they made elsewhere.

The decline of the spotted owl, the decrease of the Columbia Basin's salmon runs, the continuing deterioration of the Willamette River, the growing pollution of Puget Sound, the pending declaration of Portland Harbor as a Superfund cleanup site, the threat of the federal government taking control of the region through the Superfund law and the Endangered Species Act are all painful reminders we are not as exceptional and attentive to the environment as we thought we were. That realization is what makes this resource management controversy so very bitter. ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

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Public Art and Community

Four years ago in Yreka, several members of the community approached Ralph Starritt, a well-known sculptor in the city, and asked him to teach them how to weld. The group met every two weeks, and in the end, they sculpted a larger-than-life scrap metal cow, which they donated to the Siskiyou Focal Arts Committee, a group dedicated to placing art objects around Siskiyou County. The bellowing cow, affectionately dubbed Moodonna, now stands in a field adjacent to the northbound lanes of Interstate 5 three miles south of Yreka, generating curiosity, conversation and mirth.

Placed in a public space, the sculpture is part of a growing collection of public art in the State of Jefferson, made possible through private and public funding and driven by public support—the critical element in the growth and success of public art.

In Yreka, for example, it was the Junior Chamber of Commerce that first commissioned Mr. Starritt to create a sculpture that reflected the city's theme and emblem—a mule and a miner. The metal sculpture now stands in the city center under the restored original Yreka sign that spanned old Highway 99.

Mark Dean, Director of the Yreka Chamber of Commerce, notes that Mr. Starritt has developed a



**THE IDENTIFYING
CHARACTERISTICS OF
COMMUNITY AND REGION
ARE INTEGRAL TO MUCH OF
THE PUBLIC ART IN THE
STATE OF JEFFERSON.**

ERIC ALAN

large following in the region. Numerous pieces have been privately commissioned and placed in Yreka and surrounding communities, and his work is part of a growing movement to beautify and place more art in the downtown. The City, Chamber, businesses and civic groups have collaborated on a number of projects that include the development Miner's Park Plaza; the restoration of the original Yreka sign; and last year a huge mural was painted on a downtown building—the first in what the City hopes will be an ongoing mural program.

Mural projects have been highly popular in cities throughout the West Coast. In Oregon, Roseburg embarked on a downtown historical mural project in 1991 with the purpose of attracting visitors. Funded by the City Visitors and Convention Commission's hotel-motel tax, more than a dozen murals were painted in seven years.

"The murals improved the face of downtown and added character to downtown, but people were not coming to Roseburg to see the murals," said Jean Kurtz, Director of the Roseburg Visitors and Convention Bureau, noting that the mural project was discontinued two years ago.

"Things started unraveling," she said. That unraveling included the loss of a \$10,000 mural when a downtown building changed owners and the need

ARTICLE BY
Amy Richard

to adhere to building codes necessitated destroying the mural.

Faced with concerns about money and maintenance, the VCB and City decided to look to other ways to beautify the downtown and attract visitors.

Eileen Paul, Director of the Umpqua Valley Arts Center in Roseburg, agrees that the murals are an asset, and as decisions are made to beautify the downtown, she hopes to see more community involvement.

"First you must motivate people to appreciate their own community and get the whole community on board to place sculptures, parks, murals and fountains," she said. "Art provides people with creative di-

In Ashland, on a wall outside the Chamber of Commerce on Main Street hangs a sculpture, "Street Scene," created in 1993 by artist Marion L. Young. The privately-funded piece captures in bronze the likenesses of numerous residents of the city, as well as actors in the city's Oregon Shakespeare Festival, some in a Shakespearean role. The sculpture connects viewers with the present—with people they can still meet on the street—and because the artist chose to place characters from Shakespearean plays in the piece, it speaks to the historical connection between the city and the Oregon Shakespeare Festival.

Because it is a piece of public art, and

with the trees in the area.

The untitled sculpture, installed in 1982, is made of chrome, plated steel and concrete, stands fifteen feet tall and is part of the One Percent for Art in the State Art Collection. SOU has a number of pieces that belong to this collection, and will add several others with the completion of the Center for the Visual Arts.

The One Percent for Art legislation, passed in 1975, guides the acquisition of Oregon's State Art Collection which includes more than 2,500 original art works. Oregon Revised Statutes sets aside "not less than 1% of the direct construction funds of new or remodeled state buildings



PRECEDING PAGE: Marion L. Young's "Street Scene" in Ashland. ABOVE LEFT: Ralph Starritt's mule and miner have become an icon in Yreka. ABOVE RIGHT: A mural by Susan Applegate—one of many murals created during Roseburg's downtown historical murals project.

rections and creates conversation and ideas. Visuals are very important to our daily lives."

Mr. Starritt expresses a similar view. "People are interested in the visual arts," he said. "They want to be involved in the process and to get the pieces out there. Everyone wants to see some identifying characteristic."

Those identifying characteristics of a community and region, its history, stories and mythologies (see James Harrison's article, "Unsanctioned Works in an Unimportant Place," p.10) are integral to much of the public art in the State of Jefferson. Historical murals, like those in Roseburg, and to the south in Shasta Lake City, Anderson and Redding depict the lore of timber, ranching, fishing and other cultures of the Northwest.

both accessible and approachable, on any given day the sculpture looks like an altar, with flowers, coins or even an article of clothing left in one or more of the figures' outstretched hands.

One wouldn't see such interactions with museum pieces, but with public art those who wish may find any number of ways to interact with the work.

Sam Holloway, for example, is well acquainted with a piece of sculpture outside the Theatre Arts Department on the campus of Southern Oregon University in Ashland.

"If you lay underneath it in a certain position, you can see reflections. You can see the trees, the sky," he commented as he sat on the concrete step that anchored the sculpture. He liked this particular sculpture, noting that it enhanced the area, provided aesthetic appeal and an interesting contrast

with construction budgets of \$100,000 or greater for the acquisition of art work which may be an integral part of the building, attached thereto, or capable of display in other State buildings."

Peg Sjogren, a professor of art at SOU, sits on the Art Selection Committee for the Center for the Visual Arts as part of the One Percent for Art Program. The Committee is composed of citizens representing agency, university and community members as well as the project's architect and arts professionals. The Committee evaluates possible styles, materials, locations and themes in order to select artwork appropriate for the building and site.

"Care is taken to integrate art into the concept of the building and to represent the public—it's a university building, but it is a

CONTINUED ON PAGE 15

Unsanctioned Works in an Unimportant Place

The Painted Pillars of the Lovejoy Ramp

One of the things that all cultures share is the creation of mythologies. This mysterious process is sometimes deliberate, a grand and culturally sanctioned occurrence, but often mythmaking happens in unpredictable ways that become clear only in hindsight. Sometimes it is the things that are forgotten by one generation that stand the best chance of becoming important to another. And on occasion, the work of one artist creating at the fringes can reveal an unvarnished view of how mythologies come into being.

In 1948 Greek immigrant Tom Stefopoulos began to create a series of paintings in an industrial area of Portland, Oregon—on the pillars of the Lovejoy Ramp, a viaduct built to carry auto traffic over the railyards. The paintings were a mixture of Greek mythology, Americana, and Biblical imagery—executed in his idle moments as a crossing watchman for the Spokane, Portland, and Seattle Railroad. By 1952 the railroad transferred Tom to a different site, and his painting activity underneath the Lovejoy Ramp came to a close. But by then they had already entered into Portland lore. Looking back at them now, some fifty years later, the painted pillars tell a story about Portland's recent industrial past, and the efforts of one person to map the mythologies of his culture onto a new and unfamiliar place. His painted mythologies have become a part of Portland urban legend.

The Lovejoy Ramp was torn down during the Fall of 1999, and at the urging of many concerned citizens the city agreed to save the painted columns. The demolition contractor spent a week in October carefully cutting the columns free and placing them in temporary storage. They will be



SOMETIMES IT IS THE THINGS THAT ARE FORGOTTEN BY ONE GENERATION THAT STAND THE BEST CHANCE OF BECOMING IMPORTANT TO ANOTHER.

restored and re-erected in the neighborhood as this area develops. (See sidebar.)

The paintings on the columns were neither commissioned works executed at the behest of a patron or works that were made for a traditional venue such as a gallery or a museum. They were unsanctioned works in an unimportant place. But it is exactly this status as outsider art that makes them so interesting, especially when viewed alongside the more familiar cultures of the Northwest. In a broad sense, the championed mythologies of the Pacific Northwest spring from Manifest Destiny—the lore of frontier, timber, salmon, and industry. Yet even within

these accepted mythologies, the Northwest has a slightly darker and stranger edge to its folklore that distinguishes it from other stories of westward expansion. Factors such as the weather and the relative distance and isolation from the rest of the country have always placed the Northwest on the fringe. By not being a cultural capital, those who migrated here had greater freedom to operate out of view of the cultural lens and hence more artistic

latitude, but conversely less artistic community. Tom Stefopoulos, being neither a part of the local Native American culture or the dominant immigrant culture, entered this arena with no one to impress. He came to America from Greece at the age of eighteen, and worked his way across the northern reaches of the country. A double outsider, he was considered an immigrant in a time when pioneer Americans had only been settled in this region for 100 years.

Tom lived in Seattle for awhile before World War II, and opened a commercial art studio where he painted such things as menu boards for restaurants and the ornamental scrollwork on bank vaults and safes. Yet

ARTICLE BY
James Harrison

his style of ornamental calligraphy, once so popular at the turn of the century, grew increasingly out of vogue in an era of streamlined design and modernization. His work was anachronistic even in its day, but what it does show is the rough process of how one culture might perceive and attempt to understand another. One of the paintings he produced during this Seattle period was a depiction of the Greek philosopher Diogenes handing the lantern of truth to Uncle Sam, and Uncle Sam in turn handing the lantern to Franklin Delano Roosevelt. It is this crude coupling of two mythologies that makes Tom's work so interesting. The painted pillars represent an intersection of his inherited and his adopted cultures. They transformed an otherwise forgotten and incidental space into a makeshift temple.

After World War II, Tom migrated south, first to Vancouver, Washington, and finally to Portland where he spent the rest of his life. If his business endeavors as a commercial artist did not work out, he did find an outlet at the Lovejoy Ramp. With changes in the city's economy, this once industrial area is being redeveloped as a residential and commercial district. The Lovejoy Ramp has been torn down; without the railyard, it was seen as an impediment and no longer needed.

The ramp was seen as an unremarkable structure; banal, utilitarian, and even ugly for the most part, and yet it has come to symbolize the gritty underbelly of Portland. Over the years it was temporary home to its fair share of hobos, tramps, and homeless people. Tom's paintings might have suffered from neglect, but for the most part people respected them, and in testament to their power, others have added their own attempts at art over the years. The space has become something of a rogue's gallery for the city.

There have been numerous articles about Tom Stefopoulos and his paintings since the moment he started them in 1948. Upon the time of his death in 1971, there was a series of articles by Andy Rocchia in *The Oregon Journal* that called attention to their sad state and general disrepair. The city commissioner of the time, Frank Ivancie, led the effort to have the work restored, along with Portland Arts Commission Chairman Richard Norman. Local painting contractor V.M. Pilip performed the work. In a prophetically titled article from August 13, 1972 in *The Oregon Journal*, Andy Rocchia wrote, "May Last Beyond 2000- Lovejoy Ramp Art Restored".

The ramp itself, like all objects built for

a specific function, has gradually grown old and outlived its usefulness. But the power of art is that it has the ability to transcend usefulness, to go beyond function, and therefore outlast other things. An ancient vessel may no longer continue to be useful as a container, but the painting on that vessel still "works," telling a story of that culture. The concrete ramp must yield to the bulldozer, but the art does not yield. The fragile paintings will preserve the mighty concrete.

As this new neighborhood develops, it is important to foreground some of the history of the site—the railyard is not a blank slate to unroll new plans onto like so much wallpaper. There is an archaeology to this place. Artists map meaning onto things as they are created, and archaeologists find meaning

from things as they are discovered. One process is the reverse of the other. Our duty as artists is to help give these mythologies relevance for our own time so that they can continue to live. The painted columns will be saved, and re-erected in a new configuration in one of the parks being planned for this neighborhood. We will practice archaeology in reverse, and rebuild a new structure out of the bones of the old ramp. ■

James Harrison is an artist and partner in RIGGA—an art, architecture, and design firm specializing in ridiculous projects delivered in a professional manner. RIGGA is working with the Portland Development Commission on relocation of the Lovejoy Pillars.



The announcement of plans in 1995 to demolish the Lovejoy Ramp created a steady stream of community concern and news coverage of the painted pillars. RIGGA Art Architecture and Design studio assembled a group of experts to draft plans on the handling and the future of the pillars, including a conservations expert, a structural engineer, a demolitions expert, and the acting director of the Regional Arts and Culture Council. These recommendations were adopted by the Portland Department of Transportation as the template for the handling of the Art Columns.

In 1999, a group called "The Friends of the Columns" was formed to oversee the process and to raise money for the columns' restoration and reconstruction. This group is comprised of the following individuals:

Neilson Abeel and Tom Mohr
Pearl District Neighborhood Association
Eloise Damrosch
Regional Arts and Culture Council
Mary Maletismember of the Portland Greek community
Homer Williams
Hoyt Street Properties
Ron Paul
Office of Commissioner Charlie Hales

Marshall Runkel
Office of Commissioner Erik Sten
Paige Powell
Pearl Arts Foundation
Sarah Conley
Kent and Associates
Kathy Budas
Portland Institute for Contemporary Art
J. Claire Dean
Dean and Associates Conservation Services
Kurt Lango
Portland Parks and Recreation
David EwaldAND...studio
James Harrison, Peter Nylen,
Ean Eldred, John Kashiwabara,
Richard Garfield
RIGGA Art Architecture Design Studio

RIGGA is currently working with the Portland Development Commission on plans for the relocation of the columns to NW 9th and Naito Parkway. The Friends of the Columns will be working to raise the necessary funds during this time. Anyone with photographs of the painted columns circa 1950-1975, or anyone who would like further information is asked to contact the Regional Arts and Culture Council at (503) 823-5111 or RIGGA at (503) 281-5100.

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

You know, this Elia thing — my six year old tells me where she doesn't want to go every day. To school for example. But if Gloria Estefan wants to intervene, I'm willing to talk about it. Maybe we'll all stay home.

In other news, President Clinton says he's not interested in a pardon but an "excuse me" would be nice.

Legally, it's not clear if you can pardon yourself — it's kind of like tickling. Al Gore would probably pardon him, but without holding any particular office it wouldn't have much effect. Unless he goes back to the seminary and works out a dispensation.

Instead of a pardon, George II will jump on his feet at the hanging. That's compassionate conservatism. Even kinder and gentler than his dad. Maybe they can do it at the inauguration while they've got the scaffold up.

The Drug Enforcement Agency says that Federal Express drivers delivered tons of marijuana from Mexico to the east coast. The good news: it was there by 10 the next morning.

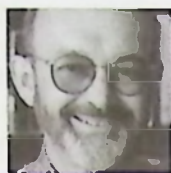
In religion, Reform Jews come out in favor of same sex marriages as long as they're both Jewish.

And the Supreme Court upholds pasties and g-strings on nude dancers, Clarence Thomas dissenting. . .

That's all the news that isn't.



**12 Noon Saturdays on
News & Information Service**



NATURE NOTES

Frank Lang

The Shrews of Bigelow Lakes

I go to Bigelow Lakes near Oregon Caves National Monument to look for wildflowers and grapeferns. One time when I was there with a group of Forest Service people, we were treated to a close look at an animal that makes an overactive mutant Ninja teenager look like a slowly melting ice cube. We had a close encounter with a water shrew.

First we located the substantial population of grape ferns, which was no small feat. They are only a few inches high, and are not conspicuous in any way, save for their clusters of tiny grape-like sporangia.

Then we walked down to the edge of the upper lake, where we were startled by a small cylinder of gray fur rushing toward shore, under water, from the water lilies. Its churning legs left a trail of bubbles that turned into spray as the tiny beast made landfall and sped across a small grassy area to the creek that feeds the lake. We drove the poor creature up and down a short section of the creek while trying to get a closer look. I loudly announced that it was a water shrew, *Neurotrichus gibbsii*. Right on the common name, wrong on the scientific name. *Neurotrichus* is the shrew mole—an equally fascinating animal—and it is really a mole and not a shrew.

The water shrew we saw could have been *Sorex palustris*, the American water shrew; or *Sorex bendirii*, the Pacific water shrew. It didn't sit still long enough for us to see if it was light below, as the American water shrew is, or dark below, as the Pacific water shrew is. In any event it was at home in the water.

Water shrews can run across the water's surface supported by a fringe of stiff hairs on the outer and inner margins of

their front and back feet, hairs that also aid in swimming. When they dive they don't remain submerged for long. The silvery layer of air surrounding their bodies soon causes the shrew to pop to the surface like a fishing bobber. Their fur often begins to wet and they must return to shore to dry out by rapidly grooming with their hind feet. As we discovered, water shrews are extremely agile on land.

Water shrews are the largest shrews in North America. Like all shrews they have a high metabolic

rate and an appetite to match, maintained by a diet of insects (aquatic or otherwise), snails, slugs, leeches, small fish, and I suppose puppy dog tails if the opportunity arose. Captive water shrews store or use almost their full body weight in food per day.

We finally left the poor animal alone when someone suggested permanent burn out might result from its encounter with *Homo sapiens*. Check with the Illinois Valley Ranger District in Cave Junction for more precise directions to one of the Siskiyou National Forest's newest botanical areas and water shrew preserves. ■

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

ACSO Open Studio Tour

by Carole Sue Lipman

The Arts Council of Southern Oregon will sponsor its third annual Open Studio Tour on Saturday and Sunday, June 24 & 25 from 10am-5pm. This is a unique opportunity for the public to visit a variety of artists and see how they actually create their works of art. Visual, craft and performing artists will invite the public into their working spaces in Ashland, Talent, Medford, Rogue River, Grants Pass, Cave Junction, the Applegate, and the Green-springs. A catalogue published prior to the event lists each artist with a photograph, description of art medium, and directions to the studio location.

More than 40 artists this year will offer several genres that include stained glass, glassblowing, tilemaking, fiber art, photography, ceramics, bronze sculpture, garden art, woodcraft, and dance—all in addition to collage, pastels, watercolor, oil, and acrylic painting.

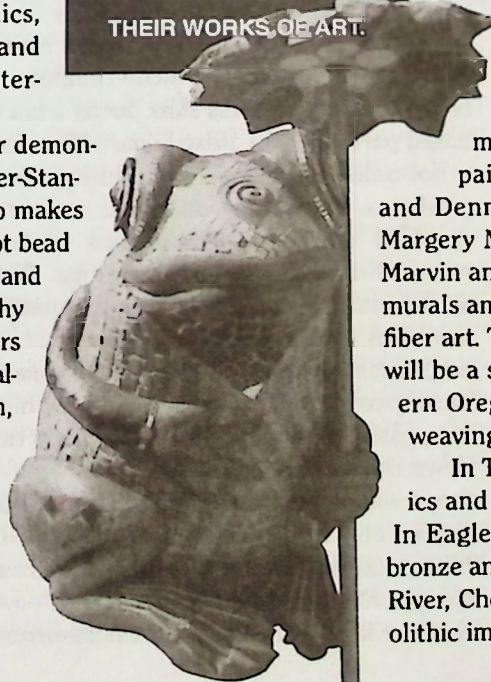
The artists in Medford include Katy Cauker demonstrating her clay monotype process, Ilene Gienger-Stanfield with pastel portraits, Leighanne Light who makes collage book art, Neoglassic Studios featuring hot bead glass demonstrations, Leslie Pedrick with collage and jewelry, Ron Moore's black and white photography of western landscapes, Carol Cochran's watercolors accenting light and shadow, Jane Gillis with ink calligraphy and figure drawings. Christina Madden, Judy Morris and Ruth Hickok Schubert paint with watercolor, write, lecture and teach about it too. Mary Cowden Snyder's Medford Civic Ballet will open their rehearsals of "Sleeping Beauty" and the "Best of Broadway," and Kather-

TOP: Oil portrait by Richard Lemke.

RIGHT: Garden sculpture by Marvin Rosenberg.



THIS IS A UNIQUE
OPPORTUNITY FOR THE
PUBLIC TO VISIT A VARIETY
OF ARTISTS AND SEE HOW
THEY ACTUALLY CREATE
THEIR WORKS OF ART.



ine Eck opens her Oregon Dance Chamber Company for ballet.

In Ashland, Charlotte Abernathy is an award winning pastel artist, Candace Barnard's Mountain Top Glassworks will have glassblowing demonstrations, and Christian Burchard is well-known for his wood-turned baskets and bowls. Michael Cline designs glass lamps, mirrors and clocks, Charu Colorado uses mixed media to make environmental statements. Margaret Garrington is a

highly honored pastel artist, Richard Lemke paints classical portraits and still lifes in oils, his wife Marty Lemke does fiber art. Catie Faryl Levitt creates whimsical satires in multi-media prints, Kim Marie Mamaradlo is a fiber artist, Elizabeth Schoenleber is a potter who makes kitchen ware,

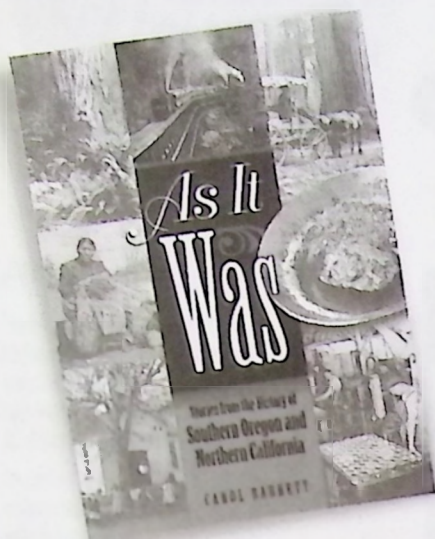
Harriett Rex Smith paints in all mediums, Sue Werschkul makes ceramic tiles, and Ezshwan paints figurative art.

In Jacksonville, Dan Barker works with metallic thread on brocades, Anne Brooke paints distinctively with watercolor, Leslie Lee and Dennis Meiners both create ceramic sculpture, Margery Mercer creates assemblages and art furniture, Marvin and Lilli Ann Rosenberg create concrete mosaic murals and garden sculpture, and Thalia Truesdell does fiber art. The Siskiyou Woodcraft Guild's annual exhibit will be a stop on the Open Studio Tour, and the Southern Oregon Historical Society will have pottery and weaving demonstrations at their Jacksonville store.

In Talent, Claire Barr-Wilson creates animal ceramics and Cindy Triplett paints and teaches watercolor. In Eagle Point, Don and Joy Joslyn make a variety of bronze and wood sculptures and fly fishing art. In Rogue River, Cheryl June and William Latshaw work with paleolithic images on clay. In Grants

CONTINUED ON PAGE 35

As Heard on the Radio!



As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

JPR's radio series *As It Was*, hosted by Hank Henry, is now a book.

We've collected the best stories from *As It Was* in this new book, illustrated with almost 100 historical photographs.

Send check or money order for \$19.95 + \$2.50 shipping and handling (\$22.45 total) per copy.

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ONLINE

Joe Loutzenhiser

The Computer That Almost Wasn't

A few months ago I was treated to a tour of Falcon Northwest (www.falcon-nw.com), a custom computer manufacturer in Ashland. At the time they were located in the former Pacific Northwest Museum of Natural History building, but have since moved to an industrial park on Benson Road.

It wouldn't be surprising if you haven't heard of Falcon Northwest, but among computer enthusiasts they are considered the pinnacle of system design and construction. Ostensibly, Falcon systems are intended for gaming, being the fastest systems money can buy. But computers that are good for games are good at everything else, too. Falcon systems have won practically every industry award, and

the company is frequently heralded as one of the leaders in leading edge PC technology. (Disclosure: The company I work for, Project A, is currently the developer and host of Falcon Northwest's web site.)

Kelt Reeves, the owner of Falcon Northwest, showed me how a Falcon computer is brought to life. Systems start out as a bin of boxed parts with an affixed chart. The chart is not unlike a patient's chart during a hospital stay. Everything about the system is carefully noted and transcribed while it moves through the assembly process. Once all the components have been accounted for, the bin is then put on a workbench with its accompanying case. A technician then meticulously constructs the computer to the highest possible standards. Every cable is tied down out of the way. Connections are fastened with adhesive to avoid inadvertent detachment. Cooling fans are strategically placed throughout the case for maximum air movement. Everything is so battened down that the inside of the case looks cavernous

compared with a typical mail order PC. No imperfections are tolerated, not even a tiny scratch on the case. Lastly, a custom system restore CD-ROM is burned, containing the drivers and software specifically for the components of a particular computer.

After the computer is built, a seventy-two hour burn-in period is commenced. The

most intensive benchmarking and demonstration software is run repeatedly to thoroughly exercise the system's components. Any component that does not perform perfectly is replaced.

Mr. Reeves explained that all of this ensured that their systems have as few failures as possible. Falcon has a policy of replacing defective parts

with overnight shipping, so they could not afford to build inferior systems.

I was so impressed by Falcon's operations that the next day I ordered a Mach V system for myself. It was the culmination of a seven year long dream of owning a Falcon computer. I had heard good things about the new AMD Athlon processors and nVidia GeForce based video cards, so I configured my system around these core components. The salesperson was helpful and informative, but I knew beforehand what I wanted so there was not much selling to do.

There is nothing quite like the excitement of buying a new computer. There is also nothing quite like the anticipation of waiting for it to arrive. A few weeks can feel like months.

About ten days before my system's completion date Falcon called and let me know everything was on schedule, which, of course, only heightened my anxiousness.

But then, on the morning I was to pick up the computer, Falcon called to inform

“
ON THE MORNING I WAS
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FALCON CALLED TO INFORM
ME THAT THERE HAD BEEN
A BREAK-IN AT THE MUSEUM
AND MY SYSTEM
HAD BEEN STOLEN.

me that there had been a break-in at the museum and my system had been stolen! I was dejected. The Falcon representative apologized profusely for something that wasn't their fault, and explained in the midst of the move to their new building the phone system had been switched off which had disabled the alarm. Mine was one of the few computers remaining at the old building, boxed and waiting. My blood boiled at the thought of someone else enjoying my ill-gotten computer, a computer configured specifically for me, and that had my name hidden inside the case.

I believe that you can best determine a company's mettle when they are enduring difficult times. Falcon responded to my plight by expediting another system being built, shortening the normal three week build time to one. Almost every day for that week a Falcon representative either called or emailed apprising me of the progress. This was during the chaotic time they were settling into their new building and coping with the fallout from the thefts. To compensate for the delay, Falcon upgraded my video card to their new Hercules Special Edition 3D Prophet DDR-DVI GeForce card (www.falcon-nw.com/news/ddr_se_index.html).

Eight days after the theft, I picked up my replacement Mach V computer. I got it home, set it up, and proceeded to be blown away. It is unbelievably fast. The sound quality is better than my hi-fi. I was as happy as could be, that is, until the next morning when the video card failed. I put in a plaintive call to Falcon's Tech Support, but I didn't expect much as it was a Saturday. But sure enough, that afternoon my call was returned and I took the machine back for a replacement video card. Their Tech Support was excellent, and the very fellow who originally built my system swapped the video card while I waited. The machine has worked flawlessly ever since.

I have never been much of a proponent of local computer retailers, preferring mail order, but now with Falcon Northwest right here in Ashland I have changed my mind. If you are in the market for a new computer and want the very best for your money, I would highly recommend a Falcon system. □

Joseph Loutzenhiser works for Project A, an Ashland high-technology firm, and lives in Ashland with his wife and son. He has worked with computers for ten years both professionally and recreationally.

PUBLIC ART *From p. 9*

public building," Professor Sjogren said.

Even as communities depend on the support of their members in placing public art, so public agencies must work with the citizenship. This has not always been the case, however. The nationwide conversation about public art began to change in 1989 when in New York City the U.S. General Services Administration listened to public sentiment and removed the sculpture it had commissioned years before from the federal plaza where it had been installed. The move caused a huge uproar, and since that time significant changes have been made in the process of selecting, siting and installing public art.

Those changes have helped to make the One Percent for Art Program successful.

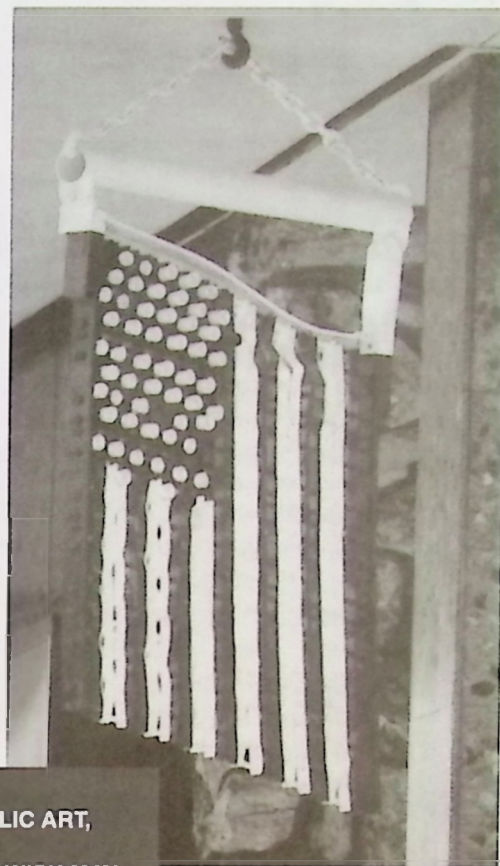
"Public buildings are built on tight budgets," Professor Sjogren said. "The art selected enhances the buildings and gives them stature in the communities in which they live," she said. "The Percent Program supports arts communities and some really good artists, and to have art where the public can engage and enjoy it is wonderful."

It's that same sentiment that moved Viva Downtown Redding, a non-profit corporation in Redding, California, dedicated to facilitating social, cultural and economic development in the downtown, to create "Art Around Town."

The program, explains Executive Director Lynda Scheben, increases community awareness about art, provides education about art and enhances the "visual landscape."

The program works with selected artists that agree to loan their artworks to Viva for a period of one year. Downtown Redding businesses and property owners agree to host the artworks. The selection process, similar to the One Percent Program, reviews the art applications and makes selections based on quality and what works best with the sites available.

To date, Viva has placed four pieces throughout the city. With the installation of each piece, Viva sent out press releases about the program and the pieces, and in-



WITH PUBLIC ART,
THOSE WHO WISH MAY
FIND ANY NUMBER OF
WAYS TO INTERACT WITH
THE WORK.

Robert Ellison's "Anticipation," displayed outside of Redding's Union Bank, as part of the "Art Around Town" program.

stallations were open to the public with the artist and members of Viva on site

and available to answer questions.

Response to the program has been positive, Scheben said. "We are getting good feedback from the business and site owners and the community. Folks may not agree on what looks good, but the community has been clear about wanting to see quality art in the downtown area. It's good for business and redevelopment, and it enhances the visual and cultural landscape of our downtown."

It's safe to say that agreement among community members about what art looks is good quality will continue to stir public debate. That's important; it's part of what differentiates public art from museum art. But discussions have a better chance of remaining civil and productive and the public art collection has a far greater chance of success when citizens can collaborate to place art within their communities. □

Open Air

Grab your mug and join us for a fresh cup of Jefferson Public Radio's house blend of jazz, world beat, blues, singer/songwriters, new acoustic sounds, and cutting edge contemporary music. Open Air hosts Maria Kelly and Eric Alan guide a daily musical journey which crosses convention and shadows boundaries. Seamlessly bridging a multitude of traditions and genres Open Air is invigorating yet relaxing, hip yet nostalgic.



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9am-3pm
on Rhythm &
News Service

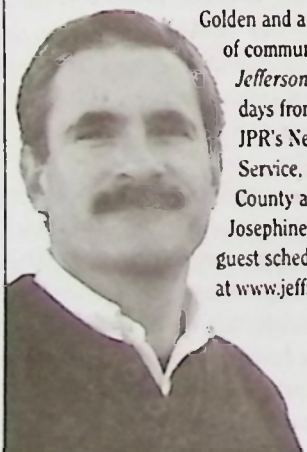
Open Air

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Golden and a distinguished list of community leaders on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County and AM930 in Josephine County. For the guest schedule see our web site at www.jeffnet.org/exchange.



www.jeffnet.org/exchange



ON THE SCENE

Lucy Edwards

Increasing Diversity in Radio

A reporter in Jefferson Public Radio's news department is participating in a special training initiative by National Public Radio (NPR). Mercedes Binh Hue Ly was one of just six selected from a national pool of applicants to the Diversity Initiative, an NPR project to train promising minority journalists in public radio news.

NPR's Margo Melnicove, project director, said in all media there is a concern about insufficient ethnic and racial diversity, especially at the editorial level. While NPR does fairly well in comparison with other media (approximately 18 percent of the national staff are minorities), at the station level there is much less diversity. At the local level, many staffs are small so there are fewer jobs

to begin with, and there may be no entry-level jobs. Also, many rural areas do not have diverse populations, which makes it harder to attract and retain minority candidates. The idea behind NPR's Diversity Initiative is to develop and support promising candidates who have a commitment to public radio.

Born in Viet Nam, Mercedes Binh Hue Ly grew up in Ashland. After graduating

from Lewis and Clark College, she returned to volunteer in JPR's news department, after an initial internship in television news in the Rogue Valley. She has a background in journalism and East Asian Studies and spent part of a year during college studying in China.

This past March, Ly spent two weeks at NPR in Washington, DC in an intensive seminar with NPR reporters, editors, program hosts and bureau chiefs. The participants had

long conversations about ethics, writing for radio, using sound to create scenes, and focusing and structuring stories. They went out into the streets of Washington with a recording engineer to learn recording techniques for ambient sound and interviews. They learned how to pitch a story

to the National Desk, and each of the six participants produced a story using sound and interviews they brought with them from their home stations. Ly said the experience in Washington really brought the group together.

"Most nights we would unwind and talk about what we learned that day, and about our dreams and hopes and goals. I learned a lot from the

“
LY WAS ONE OF
JUST SIX SELECTED FROM
A NATIONAL POOL OF
APPLICANTS TO THE
DIVERSITY INITIATIVE.”

CONTINUED ON PAGE 27



Jefferson Public Radio's Mercedes Ly (center, holding notebook) with other NPR Diversity Initiative trainees and project director Margo Melnicove (lower left).

Act Today... Give Forever

Every day our lives are enriched by the work of our region's many non-profit organizations. Services for the needy, medical research, the arts, public broadcasting and educational programs are all made possible thanks to the work of our region's non-profits, schools and churches.

Leave A Legacy is an educational campaign being sponsored by a coalition that includes many of our region's non-profit groups as well as members of the professional estate planning community to encourage people to give to worthwhile organizations in their wills and trusts. While a vast majority of people give generously of both their time and money during their lifetimes, many are unaware of the powerful benefits of giving in this manner. Giving through a will or trust can:

- Provide important tax benefits
- Direct a donor's assets to reflect his or her values
- Create a permanent legacy since many non-profits manage bequests made as part of an endowment from which only interest and/or dividends are used to support their annual operating expenses

Leave A Legacy is a community-based effort that encourages people from all walks of life to make gifts from their estates to the nonprofit organizations of their choice. The program encourages prospective donors to work with development officers of the charities they support, or the estate planning professionals with whom they have a relationship, to establish a charitable bequest or other planned gift.

To learn more about this program call 541-732-6767 or visit the Southern Oregon Leave A Legacy website at www.leavealegacysooregon.org.





PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE

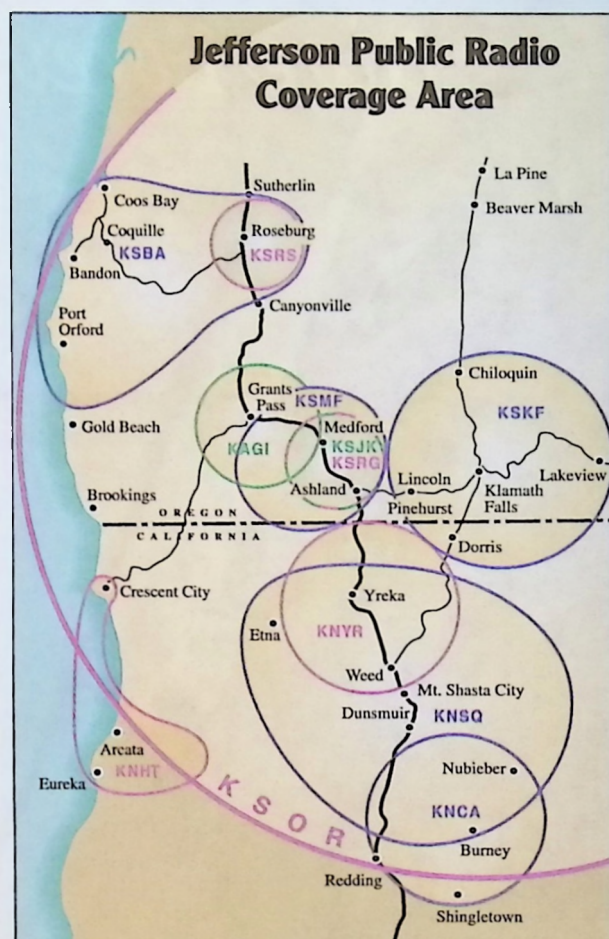
KSOR / KSRS / KNYR / KSRG / KNHT

On Friday, June 16th, join us for an early celebration of Father's Day. Throughout the day, *First Concert* host Don Matthews and *Siskiyou Music Hall* host Eric Teel will feature works by famous father and son composers. Among those featured will be Johann Sebastian Bach and his many sons; Leopold Mozart and his more famous son, Wolfgang; Alessandro Scarlatti, father of Domenico; Johann Strauss Sr. and his sons, Johann, Jr., Joseph, and Edward; plus a few surprises from lesser known papas. The special Classical Father's Day tribute begins at 7 a.m. and continues through 4 p.m.

News & Information Service

KSJK / KAGI

Tune in to a special *Sound Money* on Saturday, June 17th and Sunday, June 18th. A healthy economy and robust stock market have made many Americans wealthier than they ever imagined possible, and many are incorporating charitable giving in their financial plans. Ross Levin, CFP, believes that identifying and implementing charitable intent is as much a part of financial planning as tax considerations and asset allocation. He's the founding principal of Accredited Investors, Inc. and will join Bob Potter and Chris Farrell to talk about personal philanthropy on *Sound Money*. The special will air Saturday, June 17 at 8 a.m. and again Sunday, June 18 at 11 a.m.



Volunteer Profile: Ayisha Yahya



Ayisha was born in Kenya about 20 years ago. After high school, her parents decided it was time she saw another side of the world. So Ayisha found herself at Southern Oregon University. She has been here a little over a year and it is very different from her home but Ayisha believes that's what makes it interesting. As a communications major, she wanted a good place to get some practical experience and so started volunteering at JPR last summer. Ayisha began engineering *Jazz Sunday* but has since moved over to the news department where she reads the weather twice a week. She enjoys being on air though she worries a little about her accent. Ayisha continues to adjust to American culture but never stops dreaming about Africa. "One thing I'll never get used to is the weather."

KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Crescent City 91.7	Sutherlin, Glide TBA
Etna/Ft. Jones 91.1	Weed 89.5
Gasquet 89.1	
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for
translator communities
listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

KNHT 107.3 FM
RIO DELL/EUREKA

Monday through Friday		Saturday	Sunday
5:00am	Morning Edition	4:30pm	Jefferson Daily
7:00am	First Concert	5:00pm	All Things Considered
12:00pm	News	7:00pm	State Farm Music Hall
12:06pm	Siskiyou Music Hall		
4:00pm	All Things Considered		
6:00am	Weekend Edition	8:00am	First Concert
		10:30am	The Metropolitan Opera
		2:00pm	From the Top
		3:00pm	Siskiyou Music Hall
		4:00pm	All Things Considered
		5:00pm	Common Ground
		5:30pm	On With the Show
		7:00pm	State Farm Music Hall
		6:00am	Weekend Edition
		9:00am	Millennium of Music
		10:00am	St. Paul Sunday
		11:00am	Siskiyou Music Hall
		2:00pm	Center Stage from Wolf Trap
		3:00pm	Car Talk
		4:00pm	All Things Considered
		5:00pm	To the Best of Our Knowledge
		7:00pm	State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSOF 90.9 FM
KLAMATH FALLS
CALLAHAN 89.1 FM

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday		Saturday	Sunday
5:00am	Morning Edition	6:00am	Weekend Edition
9:00am	Open Air	10:00am	Living on Earth
3:00pm	All Things Considered	N. CALIFORNIA STATIONS ONLY:	
5:30pm	Jefferson Daily	10:30am	California Report
6:00pm	World Café		
8:00pm	Echoes	11:00am	Car Talk
10:00pm	Late Night Jazz with Bob Parlocha	12:00pm	West Coast Live
		2:00pm	Afropop Worldwide
		3:00pm	World Beat Show
		5:00pm	All Things Considered
		6:00pm	American Rhythm
		8:00pm	Grateful Dead Hour
		9:00pm	The Retro Lounge
		10:00pm	Blues Show
		6:00am	Weekend Edition
		9:00am	Marian McPartland's Piano Jazz
		10:00am	Jazz Sunday
		2:00pm	Rollin' the Blues
		3:00pm	Le Show
		4:00pm	New Dimensions
		5:00pm	All Things Considered
		6:00pm	Folk Show
		9:00pm	Thistle & Shamrock
		10:00pm	Music from the Hearts of Space
		11:00pm	Possible Musics

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00am	BBC World Service	6:00am	BBC Newshour
7:00am	Diane Rehm Show	7:00am	Weekly Edition
8:00am	The Jefferson Exchange with Jeff Golden	8:00am	Sound Money
10:00am	Public Interest	9:00am	Beyond Computers
11:00am	Talk of the Nation	10:00am	West Coast Live
1:00pm	Monday: Talk of the Town	12:00pm	Whad'Ya Know
	Tuesday: Healing Arts	2:00pm	This American Life
	Wednesday: Real Computing	3:00pm	A Prairie Home Companion with Garrison Keillor
	Thursday: Word for the Wise and Me & Mario	5:00pm	Talk of the Town
	Friday: Latino USA	5:30pm	Healing Arts
1:30pm	Pacifica News	6:00pm	New Dimensions
2:00pm	The World	7:00pm	Fresh Air Weekend
3:00pm	Fresh Air with Terry Gross	8:00pm	Tech Nation
4:00pm	The Connection	9:00pm	BBC World Service
6:00pm	Fresh Air (repeat of 3pm broadcast)	11:00pm	World Radio Network
7:00pm	As It Happens		
		6:00am	BBC World Service
		8:00am	To the Best of Our Knowledge
		10:00am	Beyond Computers
		11:00am	Sound Money
		12:00pm	A Prairie Home Companion with Garrison Keillor
		2:00pm	This American Life
		3:00pm	What's On Your Mind?
		4:00pm	Zorba Paster on Your Health
		5:00pm	Sunday Rounds
		7:00pm	People's Pharmacy
		8:00pm	The Parent's Journal
		9:00pm	BBC World Service
		11:00pm	World Radio Network

JEFFNET

the community-based internet
service of the jefferson public
radio listeners guild

JEFFNET provides low-cost public access to the world's newest information resource, the Internet, and provides the full-range of Internet services as a way to foster people's desire to know about the world in which we live. JEFFNET is operated by and for people right here in Southern Oregon ... it's easy to use ... and it continues Jefferson Public Radio's tradition of encouraging life-long learning and facilitating community dialogue. Whether you seek to read Shakespeare, visit the world's great museums with your kids, get the weather forecast in Timbuktu, e-mail a long lost friend, or participate in a local discussion group, JEFFNET's Control Center provides a comprehensive, well-organized gateway that makes using the Internet and the World Wide Web a breeze.

3 WAYS TO LEARN MORE

①

Stop by the Do-It-Yourself JEFFNET Internet Registration Center at the Ashland Community Food Store located at 237 N. First Street in Ashland

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Call us at (541) 552-6301, weekdays from 8am to 5pm

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PROGRAM GUIDE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM ASHLAND KSRS 91.5 FM ROSEBURG KNYR 91.3 FM YREKA KSRG 88.3 FM ASHLAND KNHT 107.3 FM RIO DELL/EUREKA

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Dexter Patmon.

7:00am-Noon

First Concert

Classical music, with hosts Don Matthews and John Baxter. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am.

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30am-2:00pm

The Metropolitan Opera

2:00-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00-4:00pm

Siskiyou Music Hall

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

Common Ground

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00-3:00pm

Center Stage from Wolf Trap

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State

Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates June birthday

First Concert

- June 1 T Muffat*: Sonata in G minor
- June 2 F Elgar*: Sonata for violin and piano, Op. 82
- June 5 M Bach: Overture-Suite in D, BWV 1069
- June 6 T Khachaturian*: *Masquerade Suite*
- June 7 W Haydn: Piano Trio in C
- June 8 T Schumann*: *Humoreske*, Op. 20
- June 9 F Nielsen*: *Aladdin*, Suite for Orchestra, Op. 34
- June 12 M R. Strauss (6/11*): Duet Concertino for Clarinet and Bassoon
- June 13 T Massenet: Orchestral Suite No. 7, *Scènes alsaciennes*
- June 14 W Danzi (6/15*): Flute Concerto No. 2 in D minor, Op. 31
- June 15 T Grieg*: Violin Sonata No. 2 in G, Op. 13
- June 16 F Stravinsky (6/17*): *Song of the Nightingale*
- June 19 M J. Stamitz*: Clarinet Concerto in Bb
- June 20 T Rachmaninov: Suite No. 1 for 2 pianos, Op. 5, *Fantasie Tableaux*
- June 21 W Onslow: String Quintet in E, Op. 39
- June 22 T Copland: Suite from *The Tender Land*
- June 23 F Reinecke*: Trio in A minor for piano, oboe, and horn, Op. 188
- June 26 M Telemann: Premiere Suite in E Minor
- June 27 T Gershwin: Fantasy for Violin and Orchestra on *Porgy and Bess*
- June 28 W Beethoven: Piano Sonata No. 21 in C, *Waldstein*
- June 29 T Vaughan Williams: Oboe Concerto in A minor
- June 30 F Mozart: Symphony No. 35 in D, K. 385

Siskiyou Music Hall

- June 1 T Holst: *The Planets*, Op. 32
- June 2 F Elgar*: Symphony No. 3 (Reconstructed)
- June 5 M Vaughan Williams: Symphony No. 5
- June 6 T Khachaturian*: *Concert Rhapsody* for Piano & Orch.
- June 7 W Thalberg: Piano Concerto in F minor, Op. 5
- June 8 T Schumann*: Piano Sonata No. 1 in F sharp minor, Op. 11
- June 9 F Nielsen*: Symphony No. 4, Op. 29 "*The Inextinguishable*"
- June 12 M Brahms: Piano Concerto No. 1 in D minor, Op. 15
- June 13 T Cartellieri: Concerto for Two Clarinets and Orchestra
- June 14 W Tchaikovsky: *The Seasons*, Op. 37
- June 15 T Grieg*: Piano Concerto in A minor, Op. 16
- June 16 F Peterson-Berger: Symphony No. 3 in F minor
- June 19 M Rachmaninov: Piano Concerto No. 4 in G minor, Op. 40
- June 20 T Beethoven: Symphony No. 9, "*Choral*"
- June 21 W Mendelssohn: Concerto for Piano and Orchestra in A minor
- June 22 T Spohr: Violin Concerto No. 1 in A, Op. 1
- June 23 F Reinecke*: Piano Concerto No. 1 in F sharp minor, Op. 72
- June 26 M Debussy: *La Mer*
- June 27 T Rimsky-Korsakov: Symphony No. 1 in E minor, Op. 1

- June 28 W Mozart: Symphony No. 41 in C, K.551 "*Jupiter*"
- June 29 T Liszt: *De Profundis*
- June 30 F Strauss: *Also Sprach Zarathustra*

HIGHLIGHTS

Lyric Opera of Chicago

- June 3 *Macbeth* by Verdi
Franz Grundheber, Catherine Malfitano, Roberto Aronica, Raymond Aceto, Asher Fisch, conductor.
- June 10 *Alcina* by Handel
Renée Fleming, Jennifer Larmore, Natalie Dessay, Kathleen Kuhlmann, Rockwell Blake, Robin Blitch Wiper, Stephen Morscheck, John Nelson, conductor.
- June 17 *The Elixir of Love* by Donizetti
Frank Lopardo, Elizabeth Futral, Paul Plishka, Manuel Lanza, Maria Kanyova, Yves Abel, conductor.
- June 24 *Tristan und Isolde* by Wagner
Ben Heppner, Jane Eaglen, Michelle De Young, Alan Held, René Pape, James Cornelison, Semyon Bychkov, conductor.

Saint Paul Sunday

- June 4 *Eight Blackbird*
Repertoire TBA
- June 11 Marion Verbruggen, recorder; Arthur Haas, harpsichord. Concerto in C major; J.S. Bach: Trio Sonata for organ in F major, BWV 529; Joseph Boismortier: Sonata No. 2 in G minor, Op. 91; J.S. Bach: Suite in D minor for lute, BWV 997.
- June 18 Petersen String Quartet
Haydn: Quartet in G major, Op. 1, No. 4; Beethoven: Quartet in F minor, Op. 95 "Serioso"
- June 25 Golub-Kaplan-Carr Trio
Beethoven: Trio No. 9 in G major, Op. 121a ("Kakadu"); Rachmaninoff: Trio Élégiacque No. 2 in D minor, Op. 9-I. Moderato; Dvorák: Trio in F minor, Op. 65-II. Scherzo.

From the Top

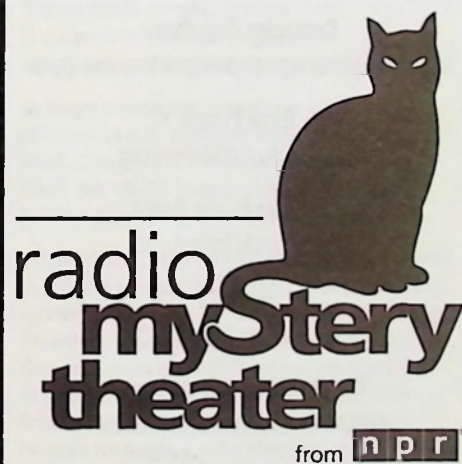
- June 3 From New England Conservatory's Jordan Hall in Boston, we'll hear Debussy's *L'Isle Joyeuse* performed by a 15-year-old pianist from New Jersey, and Schubert's *Ave Maria* performed by a 17-year-old soprano from Pennsylvania. And we'll meet the Voltaire String Quartet, all teenagers from Illinois.
- June 10 Join Chris and his special guest John Bayless, concert pianist, composer and improviser from Jordan Hall in Boston. We'll meet a 13-year-old harpist from Pittsburgh and the Spring Duo—two 12-year-olds from Illinois. And we'll music from Frederic Chopin's Piano Sonata No. 2 performed by a 16-year-old pianist from California.
- June 17 From the Great American History Theatre in St. Paul, Minnesota, we'll hear Handel's *O Had I Jubal's Lyre* sung by an 18-year-old soprano and excerpt from a Hindemith sonata performed by a 17-year-old-harpist. And we'll meet Quartetto Sorrisso, a group of teenagers from Minnesota.
- June 24 *From the Top* brings you great classical music from the Great Plains: the land of the Cornhuskers and the "big sky"—Lincoln, Nebraska. We hear a spirited performance of Dvorák's *Dumky Trio* played by a piano trio whose oldest member is only 14 years old. And we help a 15-year-old bassist achieve his life-long dream: to play the Nebraska Cornhusker's "fight song" on the double bass from the fifty yard-line of the University of Nebraska Cornhusker's massive football stadium.



STATE FARM MUSIC HALL

Nightly at 7pm on
JPR's Classics & News Service

Proudly sponsored by participating
State Farm agents



NPR's presentation of
the hugely popular radio
drama series originally
produced for CBS Radio
by legendary producer
Himan Brown.

Monday-Friday at 10pm
News & Information



URL Directory

American Red Cross / Rogue Valley Chapter
<http://www.jeffnet.org/redcross>

Ashland YMCA
<http://www.ashlandymca.org>

BandWorld Magazine
<http://www.jeffnet.org/bandworld>

Blooming Bulb Company
<http://www.bloomingbulb.com>

Blue Feather Products
<http://www.blue-feather.com>

Chateaulin
<http://www.chateaulin.com>

City of Medford
<http://www.ci.medford.or.us>

Computer Assistance
<http://www.jeffnet.org/computerassistance/compasst>

Gene Forum
<http://www.geneforum.org>

Jefferson Public Radio
<http://www.jeffnet.org>

JEFFNET
<http://www.jeffnet.org>

The Oregon Cabaret Theatre
<http://www.oregoncabaret.com>

Tame Web
<http://www.tameweb.com>

Rogue Valley Symphony
<http://www.rvsymphony.org>

Southern Oregon Women's Access to Credit
<http://www.sowac.org>

White Cloud Press
<http://www.whitecloudpress.org>

PROGRAM GUIDE

Rhythm & News Service

KSMF 89.1 FM
 ASHLAND
 CAVE JCT. 90.9 FM

KSBA 88.5 FM
 COOS BAY
 PORT ORFORD 89.3 FM
 ROSEBURG 91.9 FM

KSKF 90.9 FM
 KLAMATH FALLS

KNCA 89.7 FM
 BURNLEY, REDDING

KNSQ 88.1 FM
 MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am
Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Dexter Patmon.

9:00am-3:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 2:57pm.

3:00-5:30pm
All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

6:00-8:00pm
The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am
Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

SATURDAYS

6:00-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00-11:00am
Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am
California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon
Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm
The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-8:00pm
American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm
The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-2:00am
The Blues Show

SUNDAYS

6:00-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am
Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm
Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

2:00-3:00pm
Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00-5:00pm
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-9:00pm
The Folk Show

Frances Ouyung and Keri Green bring you the best in contemporary folk music.

9:00-10:00pm
The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm
Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am
Possible Musics

Hosts Shobha Zanth and David Harrer push the boundaries of musical possibilities with their mix of ethereal, ambient, ethno-techno, electronic trance, space music and more.

HIGHLIGHTS

Marian McPartland's Piano Jazz

June 4 **Willie Pickens**

Chicago pianist Willie Pickens, known for his harmonic sophistication and lightning speed, joins McPartland in this encore broadcast of a special *Piano Jazz*, recorded live at the Manchester Craftsmen's Guild in Pittsburgh. Pickens' witty, free-wheeling style on his solo version of "Un Poco Loco" earns the admiration of both fans and fellow musicians alike. He and McPartland bring down the house with their duet of "Just One of Those Things."

June 11 **Richard Sudhalter**

In addition to his brilliant work on cornet, jazz legend Leon "Bix" Beiderbeck influenced a wide spectrum of artists, from Hoagy Carmichael and Jimmy McPartland to Miles Davis and beyond. Richard Sudhalter is known as both a fine cornetist and a much respected jazz journalist. He co-authored a superb biography of Beiderbeck. Sudhalter joins McPartland to celebrate Beiderbeck's music and far-reaching influence.

June 18 **Toots Thielemans**

Belgian musician Toots Thielemans is an unrivaled master of the harmonica, having brought color and a sense of humor to an instrument rarely used in jazz. Everybody's heard him, if not live or on record, then performing on the soundtrack of movies such as *Midnight Cowboy*, or playing the theme for *Sesame Street* (which he wrote), or whistling on the famous commercial for Old Spice. He joins McPartland to perform some of his best known tunes, including "Bluesette."

June 25 **Charles Wadsworth**

Charles Wadsworth's name is almost synonymous with chamber music. He founded the Chamber Music Society Lincoln Center and served as Artistic Director and pianist for 20 years. He continues to direct chamber

music at the annual Spoleto USA Festival in Charleston, SC. He joins McPartland to discuss the connections between jazz and classical music, and perform piano duets of Gershwin classics and other standards.

New Dimensions

June 4 **China and The Global Economy** with Chungliang Al Huang

June 11 **Money Well Spent: The Personal Path To Sustainability** with Maria Nemeth

June 18 **Peacemaking As A Way Of Life** With H. H. The Dalai Lama and others

June 25 **Grace Under Pressure** with Peggy Fleming

Thistle and Shamrock

June 4 **Live Tracks**

An hour of releases which conduct the electricity of live performances to your radio, with Martin Hayes and Dennis Cahill live in Seattle, and more.

June 11 **On The Rise**

This week, we feature new releases from up and coming names in Celtic music.

June 18 **Cambridge Folk Festival**

Established in 1964, the Cambridge Folk Festival is one of the most celebrated and enduring music festivals in the world. Festival organizers adhere to a very broad definition of what might be considered "folk" to include country, blues, roots, bluegrass, Cajun, world and the rest. We listen this week to music from some of the artists who appeared on the 1999 bill, and meet members of the Peatbog Fairies, Shooogenifty, and Old Blind Dogs at the beautiful grounds of the Cambridge University festival site.

June 25 **And If You Know The Words, Please Join In...**

A collection of irresistible Celtic choruses provides you with your best sing-along excuse this century (so far).

Bach

to

Basics



If you're tired of soul and rock and roll, come back to the basics, the timeless masterpieces by the world's greatest composers. Come back to Bach and Beethoven, Strauss and Stravinsky.

Weekday mornings 7am to Noon

Weekday afternoons noon to 4pm

CLASSICS & NEWS
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A "Heart Healthy" recipe
from

Zorba Paster

ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

GINGER CHICKEN WITH BARLEY

(serves 8)

1- $\frac{1}{3}$ cups quick pearl barley
4 cups chicken breasts, boneless & skinless, cut into medium size cubes or slices
4 cups low-sodium chicken stock
2 bunches green onions, thinly sliced
1 8 oz can sliced water chestnuts, drained
2 tbsp canola or olive oil
1 tbsp fresh ginger, grated
2 cups non-fat plain yogurt
salt & pepper to taste

In large saucepan, combine barley and chicken stock. Bring to boil over medium heat. Cover and continue cooking, on low heat, for 15-20 minutes or until barley is tender. Set aside and keep warm.

While barley is cooking, sauté green onion in canola or olive oil. When green onion is tender, add cubed or sliced chicken breast, sliced water chestnuts and grated ginger. Stir and cook until thoroughly heated. Stir in yogurt; salt and pepper to taste. Continue to cook, over low heat, just until heated through. Ladle chicken mixture over hot cooked barley, and serve.

Cooking Tip: You may substitute regular barley for the "quick" or instant variety (some people find it tastier); but note that the cooking time will be an hour or so longer.

Nutritional Analysis

Calories 14% (340 cal)
Protein 30% (28.5 g)
Carbohydrate 8% (30.5 g)
Total Fat 10% (6.8 g)
Saturated Fat 5% (1.12 g)

Calories from Protein: 38%
Carbohydrate: 41 %, Fat: 21%

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- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

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Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: ealan@jeffnet.org

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News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Talk of the Town

Repeat of Claire Collins' Saturday program.

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

THURSDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contem-

porary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

Radio Mystery Theater

NPR's presentation of the hugely popular radio drama series originally produced for CBS Radio by legendary producer Himan Brown.

11:00pm-1:00am

World Radio Network

WRN carries live newscasts and programs from the world's leading public and international broadcasters, giving access to a global perspective on the world's news and events.

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice.

9:00am-10:00am

Beyond Computers

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

5:30pm-6:00pm

The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

New Dimensions

7:00pm-8:00pm

Fresh Air Weekend

8:00pm-9:00pm

Tech Nation

9:00pm-11:00pm

BBC World Service

11:00pm-1:00am

World Radio Network

SUNDAYS

6:00am-8:00am

BBC World Service

8:00-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

Beyond Computers

A program on technology and society hosted by Maureen Taylor.

11:00am-12:00pm

Sound Money

Repeat of Saturday broadcast.

12:00-2:00pm

A Prairie Home Companion with Garrison Keillor

2:00pm-3:00pm

This American Life

3:00pm-4:00pm

What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-7:00pm

Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm

People's Pharmacy

8:00pm-9:00pm

The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-11:00pm

BBC World Service

11:00pm-1:00am

World Radio Network

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s/asithappens/aih.html](http://www.radio.cbc.ca/programs/asithappens/aih.html)

BBC WORLD SERVICE

[http://www.bbc.co.uk/home/tod
ay/index.shtml](http://www.bbc.co.uk/home/today/index.shtml)

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LIVING LIGHTLY

Karen Amarotico

Reducing Paper Waste

Recently I enjoyed the comic strip character Cathy examining her to-do list. It read, "1. Achieve world peace, 2. Preserve the planet, 3. Pick up dry cleaning." When faced with the first two problems, which appear overwhelming, the third task was at least doable. However, we can make a significant dent relatively easily in the second task, preserving the planet, by conserving paper.

Consider the amount of paper that you deal with. On a recent radio show the DJ noted that annual paper consumption has doubled since 1965 to over 600 pounds per person. Imagine that... 600 pounds of paper each, or more than 78 million tons of paper nationally. The United States is the largest consumer of paper in the world and most of that paper ends up in landfills. According to one source we throw away enough office and writing paper annually to build a wall 12 feet high stretching from Los Angeles to New York City. Surely this is not something of which we can be proud.

The benefits of recycling paper are abundant. Producing one ton of recycled paper uses 64% less energy, 50% less water, 74% less air pollution, conserves 17 trees and creates 5 times more jobs than one ton of paper products from virgin wood pulp. Each tree that remains standing can filter up to 60 pounds of pollutants from the air each year.

Most of us are probably aware of the benefits of recycling yet many of us aren't doing it. Perhaps for many it comes down to convenience. I'll bet that there are many of us who keep a box for recycled paper by the office copier or in some other central location, when it would make sense to keep an additional box under our desks. Most letters, envelopes, memos and reports can be recycled. We can make it easier and more convenient to recycle them by putting desk-side boxes alongside the trash receptacles.

Consider ways in which you can reduce unnecessary office waste. This can be done in many ways, for example, by making double-sided copies, using scrap paper for notes

and message pads, and using electronic mail for memos. If you see excessive packaging or other waste generated by your vendors, let them know of your concerns. Perhaps they aren't aware of it. By using paper conservatively we reduce purchasing costs and time and money spent on disposal.

If your workplace doesn't have a recycling program already in place it may take a champion to spearhead the effort. Helpful advice can be found in "The Office Paper Recycling Guide" available online from the National Office Paper Recycling Project (<http://members.aol.com/gandr22/cguide.p.txt>). In addition, management support, while not critical, will enhance participation in your recycling program. Another key concept should be to keep it simple. Call your local sanitary service and ask for an office paper-recycling list. Paste this list on your desk-side containers so staff will know what items are acceptable. Have an area set up where employees can recycle other items that find their way into your workplace: newspapers, magazines, pop cans, bottles. Check with your local sanitary service and find out which items they pick up for you free at the curb. For those items that are not picked up, you may find an occasional trip to the local recycling center necessary.

The final step in your recycling program is to close the loop by using recycled paper. Support the manufacturers who reuse the office paper that we generate by purchasing paper with recycled content. If more of us do this on a consistent basis, more competitively priced recycled products will be produced and we will be well on our way to preserving the planet. Then let's tackle world peace. Oh, and don't forget to pick up the dry cleaning. ■

Karen Amarotico has been professionally involved in the food service industry for over twenty years. Her family is one of the owners of the Standing Stone Brewing Company in Ashland.

ON SCENE *From p. 16*

other reporters," Ly said. "We found we also shared a lot as minority journalists—we could relate right away. They knew what I was talking about because the same thing had happened to them."

Ly said the NPR reporters and hosts were friendly and accessible.

"I met some really willing, helpful people at NPR," Ly said. "You could talk with them, share your experiences. They treated me as a peer, very approachable. We could be ourselves, and not worry so much about making a good impression."

For the next ten months, NPR's Margo Melnicove is Ly's coach and mentor. In the past six weeks, they have spent hours on the phone discussing and editing stories for *The Jefferson Daily*, the newsmagazine of Jefferson Public Radio. One story looked at some of the options the City of Ashland is exploring for sewage treatment. Another explored how Oregon is affected by MTBE, the gasoline additive now being phased out of use in California because of concerns about groundwater contamination. Now Ly is working on a story on the federal wild horse program, and the wild Pogekama herd located in the forests between Ashland and Klamath Falls.

Margo Melnicove will spend a week in May at Jefferson Public Radio working with Ly at the station. Melnicove says she's been to Ashland once, only briefly, when she was living in Eugene in the early 1970s. During this visit they will prepare a story on the Oregon Shakespeare Festival.

The Diversity Initiative was started in 1994 and ran through 1997 funded by the Corporation for Public Broadcasting. It was revived when the Kellogg Foundation began funding the program in 1999.

The participants are selected through a process which includes a written application, tapes of sample work, and phone interviews. The selection committee includes national editors and bureau chiefs.

"What struck me about Mercedes, is how passionate she is about public radio," said Melnicove. "She's been a listener since age 8, and is incredibly dedicated and hard working. That's what we were looking for, someone who appreciates public radio and has a passion for it." ■

Lucy Edwards is the news director of Jefferson Public Radio.

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival presents eleven plays in repertory for the 2000 Season through Oct. 29. Performances in the Angus Bowmer Theatre include William Shakespeare's *Henry V* (through Oct. 29), *Force of Nature* by Steven Dietz (through Sept. 17), *Night of the Iguana* by Tennessee Williams (through July 9 and Sept. 19-Oct. 29), *The Man Who Came to Dinner* by George S. Kaufman and Moss Hart (through Oct. 28), and *The Trojan Women* by Euripides (July 26-Oct. 28). Three plays by William Shakespeare will be performed onstage in the outdoor Elizabethan Theatre: *Hamlet* (June 6-Oct. 7), *Twelfth Night* (June 7-Oct. 8), and *The Taming of the Shrew* (June 8-Oct. 6). In the Black Swan performances are: *Wit* by Margaret Edson (through June 24), *Crumbs from the Table of Joy* by Lynn Nottage (through Oct. 29), and *Stop Kiss* by Diana Son (July 4-Oct. 29). New starting times in 2000: through June 4 and Sept. 5-Oct. 29: Matinees begin at 1:30pm and evening shows at 8pm. June 6-Sept. 3: Matinees at 2pm and evening performances at 8:30pm. Also at OSF: The Green Show, backstage tours, an exhibit center, play readings, lectures, concerts and talks. Call for a season brochure and tickets. (541)482-4331

◆ Oregon Cabaret Theatre continues its 15th Season with *Suds*, The Rocking 1960s Musical Soap Opera, June 23 through September 4 with Previews June 21 and 22. Trying to get through a bad day, mysterious visitors counsel and comfort a laundromat employee with such tunes as "Mr. Postman," "Respect," "I Say A Little Prayer" and many others. Shows begin at 8:30pm with performances Wed.- Mon.(evenings only). (541)488-2902

◆ Actors' Theatre 1999-2000 Season continues with Terrence McNally's *A Perfect Ganesh* through June 25. A trip to India by two middle class American women transforms into a topsyturvy search for meaning in a land of startling extremes. The tour guide is Ganesha, the god of infinite guises and a comic chameleon of heavenly proportions. Performances Thurs.-Sat. at 8pm/Sun. 2pm. (541)535-5250

◆ Rogue Music Theatre presents the classic Rodgers and Hammerstein musical *South Pacific* June 30 through July 16 at 8pm with a special preview performance June 29 at 8pm under the stars at Rogue Community College Bowl, Grants Pass. Ticket prices for the Preview are \$10. For other performances reserved seating is \$20 and general admission is \$15/\$12. Additional performances will be held at the Craterian Ginger Rogers Theatre, Medford, July 21-22 at 8pm and July 23 at 2pm. Reserved seats are \$22/\$17/\$14.(541)479-2559

Music

◆ Britt Festivals celebrates its 38th year of music under the stars in historic Jacksonville with performances June 9 through Sept. 9. The first of the season includes An Evening with Little Feat (June 9 at 7:30pm); Hiroshima/Kiko Matusi (June

10 at 7:30pm); Natalie Merchant (June 13 & 14 at 7:30pm); It Ain't Nothin' But the Blues (June 16 & 17 at 8:30pm); Mickey Hart Band (June 18 at 7:30pm); Lincoln Center Jazz Orchestra with Wynton Marsalis (June 23 at 8pm); Mary Chapin Carpenter/Shawn Colvin (June 24 at 7:30pm); Howie Mandel & Special Guest (June 25 at 8pm); and Arlo Guthrie/Tom Paxton (June 30 at 7:30pm). Also, The Britt Institute presents a variety of music education opportunities throughout the year beginning with an Instrumental Jazz Camp (June 19-24). A season brochure and tickets are available.(541)773-6077 or 1-(800)882-7488



Sherry Kloss will perform and teach in the annual Music Institute for the Development of Personal Style in Ashland.

◆ The Music at St. Mark's series presents the Fong-Rands-Stubson Trio on Sun. June 11 at 3pm. Doug Fong, Janis Rands and Larry Stubson will play chamber music written for cello, piano and violin at St. Mark's Episcopal Church, 5th and Oakdale in Medford. There will be a reception following the free program.(541)858-8037

◆ Michael Tenkoff, violinist, and Eda Jameson, pianist, will present a concert on Thurs. June 22 at 7:30pm at the Westminster Presbyterian Church in Medford. The program will include Sonatas by Mozart, Beethoven, and Faure. Admission is by donation. This concert replaces a second concert scheduled last September, which had been cancelled during the 1999 Music Festival.(541)773-8274

◆ The Palo Alto Chamber Orchestra under the direction of Eric Hansen returns to the Oregon Shakespeare Festival's Elizabethan Theatre for a concert on Mon. June 26 at 8:30pm. Featured soloist is nationally acclaimed violinist and former PACO concertmaster Karen Bentley in Mozart's Violin Concerto No. 2 in D. Other works on the program include Vivaldi's Concerto for Two Cellos, performed by members of the ensemble: Boccherini's Symphony in D Minor; and the *Serenade for Strings* by Elgar. Tickets are \$10 general and \$7 for JPR Listeners' Guild members, OSF members, students and seniors.(541)482-4331

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

June 15 is the deadline for the August issue.

For more information about arts events, listen to JPR's Calendar of the Arts

Exhibits

◆ Schneider Museum of Art on the campus of Southern Oregon University presents Lyle Matoush: Recent Work, through June 12. Select Artists from the Matoush Collection will be included. An Artist's Demonstration will be held First Friday June 2 from 5-7pm. Museum hours are Tues.-Sat. 11am-5pm. (541)552-6245

◆ The Rogue Gallery and Art Center presents *Circus of the Soul*, a collection of new paintings and fine art prints by Catie Faryl Levitt. The show is an analogy for the human condition, balancing spirituality and physicality. The show will open June 15; an artist's reception will be held June 16 from 5:30-8pm. An artist's talk is scheduled for Wed., June 21 at 7pm. Gallery hours are Tu., Th. & Fri. 10am-5pm, Wed. 10am-6pm, and Sat. 11am-3pm. (541)772-8118.

◆ The Living Gallery presents *Rediscovered Images*, new work by Fumiko Kimura, mixed media collages, and sumi paintings. Opening reception is Fri. June 2 from 5-8pm and the show continues through June. Open daily at 20 S. First Street in Ashland. (541)482-9795

◆ FireHouse Gallery in Grants Pass presents the works of Marilyn Wold, including shield and rug designs based on Native American creations from fiber, June 1 through July 1. Wold will in-



Fumiko Kimura's "Subterranean Splendor," at the Living Gallery in Ashland.

struct a workshop on Papermaking with Native American Plant Fibers on June 16, 17, and 18. A First Friday Art Night Reception will be held June 2 from 6-9pm. (541)956-7339

◆ Wiseman Gallery on the campus of Rogue Community College in Grants Pass presents the works of the RCC Faculty through June 9. Members utilize media of choice in diverse, unique ways. (541)596-7339

◆ Grants Pass Museum of Art presents a membership show through July 1 with a First Friday Art Night Reception on June 2 from 6-9pm. Located at 229 SW G Street, museum hours are Tues.-Sat., Noon-4pm. (541)479-3290

◆ The Arts Council of Southern Oregon joins

the Rogue Gallery and Jackson County employees in a collaborative effort to feature the works of local artists in an exhibit at the Jackson County Courthouse through October. *Art Hanging at the Courthouse* includes works of twelve artists selected with the help of a committee. (541)772-8118

Other Events

◆ A gala faculty concert, reception and silent auction will open the seventh annual Music Institute for the Development of Personal Style in memory of Jascha Heifetz on Sun. June 18 at 8pm at the Dorothy Stolp Theatre at Southern Oregon University. World-renowned performers Sherry Kloss and Claire Hodgkins, violin, and Alexander Tutunov and Don Freund, piano will present selected compositions. The Institute's coaching sessions are open to the public, who may attend for \$6 per session. There are also several free public recitals. Institute participants will present closing concerts (free) at 3pm and 7pm on Sun. June 25 at the Dorothy Stolp Theatre. Tickets for the gala faculty concert are \$15/\$7.50. A silent auction and dessert and wine reception will follow the gala faculty concert. (541)552-6901

◆ Rogue Gallery and Art Center announces a call for entries for their exhibition space for the 2001-2002 season. Submissions must be postmarked no later than July 20, 2000. Open to all artists 18 years of age and older, and may include any media. For prospectus send SASE to Rogue Gallery and Art Center, 40 South Bartlett Street, Medford OR 97501. (541)772-8118

KLAMATH FALLS

Theater

◆ Linkville Players presents *A Thousand Clowns* through June 3 at the Linkville Playhouse, 201 Main St., Klamath Falls. Directed by Robert Gardner, the story unfolds when a bachelor uncle is left to raise his nephew. (541)884-6782

◆ The Ross Ragland Youth Theater presents Missoula Children's Theater production of *Sleeping Beauty* on June 30. Call for time and ticket information. (541)884-LIVE

Exhibits

◆ Klamath Art Association presents watercolors by Pam Stratton-DeChellis, June 4-25, Thursdays through Sundays from noon to 4pm at 120 Riverside Drive. (541)883-1833

◆ Klamath County Museum presents *The Baldwin Project: Echoes in Time*, a photographic journey into an era past, June 9-Sept. 30. An opening reception will be held on June 9 at the Baldwin Hotel Museum, 31 Main Street. (541)883-4208

Other Events

◆ Ross Ragland Theater presents a Klamath Dance Performance entitled *Take 2000: Music from the Past, Present and Future*, June 17. Call for time and ticket information. (541)884-LIVE



Catie Faryl Levitt's "The Circus Bus," part of her *Circus of the Soul* at the Rogue Gallery and Art Center in Medford.

UMPQUA VALLEY

Theater

◆ Umpqua Actors Community Theatre presents Neil Simon's *Rumors*, Directed by Mary Malone, June 2 through 24 at the Betty Long Unruh Theatre, 1614 W. Harvard in Roseburg. Doors open one-half hour prior to performance, and show times are Fri. and Sat. evenings at 8pm with Sun. matinees beginning at 2pm. (541)673-2125

Music

◆ Fine and Performing Arts Department at Umpqua Community College presents the Summer Festival Orchestra, conducted by Dr. Jason Heald, on June 30 at 7:30pm at the First Presbyterian Church. (541)440-4691

COAST

Theater

◆ Chetco Players presents Rodgers and Hammerstein's *South Pacific*, Directed by Leanne McCurley, June 2 through 25, at the Performing Arts Center, South Coast Shopping Center, Harbor. On Fridays and Saturdays showtime is 8pm; Sunday matinees at 2pm. (541)469-1857

NORTHERN CALIFORNIA

Theater

◆ The Siskiyou Performing Arts Center presents *The State of Jefferson*, a musical comedy by Gerald P. Murphy on June 30, July 1, 6, 7, 8 at 8pm at the Yreka Community Theater. The story of a local secession movement is set in Yreka, one week before the attack on Pearl Harbor. Events there finally put an end to the actual se-

CONTINUED ON PAGE 33



RECORDINGS

Eric Teel

When The Dust Settles

Twice each year I make a round of calls to each of the numerous classical record companies that support our efforts, asking their help in compiling the great collections of classical CDs we give away during our membership drives. Each time I make those calls, there is usually one, sometimes two record labels that have gone out of business or dropped their classical divisions. This spring it was MusicMasters, a label that produced both jazz and classical recordings of high quality, and until now has been the home of guitarist Eliot Fisk and jazz saxophone legend Stanley Turrentine, among many others. Other labels to fold in the recent past include JVC, which in my opinion had been doing a respectable job in building an artist roster and catalog. Honest Entertainment and Linn Records made the decision last year to cease production of classical titles and focus more on Broadway and show pop. Some foreign labels have simply withdrawn their distribution here in the U.S., almost always citing poor sales as the reason.

In nearly all cases the folding of a record label is disappointing news, and certainly damaging to the classical record industry in general and to our access to new recordings, but it is rarely, if ever, disastrous. However, a recent article in *The Washington Post* seemed much more ominous. It rumored of the demise of BMG Classics.

Why is this news so powerful? BMG, or Bertelsmann Music Group, is the German entertainment giant that owns and controls numerous record labels here in the United States, including Windham Hill, Conifer, and the most recognizable, RCA Victor and RCA Red Seal and Gold Seal. For decades,

RCA was a powerhouse in the classical music industry, producing hundreds of recordings per year. Names like Toscanini, Rubenstein, Heifitz, Van Cliburn, Caruso, Price, and scores of others graced the covers of RCA vinyl LPs. Though sales slowed down in the 1970s, BMG's purchase of RCA in the mid 1980s, combined with the advent of the compact disc format, gave BMG Clas-

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THE RUMORED
DEMISE OF
BMG CLASSICS
IS PARTICULARLY
OMINOUS.

sics a huge jolt in sales, enough that the company was producing nearly 700 titles a year. But in recent years, sales have slumped badly and production has dropped to somewhere between five and ten recordings per month. Like many other record companies in the business of classical music, BMG Classics has moved bit by bit toward artists and titles that have more of a crossover appeal. A few years ago, a “Recordings” column just like this one criticized the labels’ practice of recording artists and featuring cover art that would be better suited to grace the cover of a five dollar romance novel than a classical CD. Now it seems as if even that rather desperate attempt to increase sales has failed.

Not only does the potential demise of BMG Classics affect new recordings and artists, but the RCA catalog is one of the most substantial archives of recorded music in the world. With an orientation to the bottom line on every project, and with a classical division run by pop music executives that don’t have a clue why an old monaural recording of Rachmaninov playing his own piano pieces is of value to anyone, I’ve got to wonder whether anyone at BMG will have the courage to take a chance and dust off any of that wonderful library.

Of course BMG’s “restructuring,” as it’s being referred to, is not a total surprise.

Even the best selling classical releases are only selling in the few thousands of copies. Many outstanding discs only sell in the hundreds. Comparing those numbers to a pop album that can sell millions of copies in just days would gray the hair of even the youngest of corporate marketing directors. When you figure the cost of recording a chamber group, let alone an entire symphony, then compare that to the profits from a few thousand copies of the release being sold, the financial situation must be grim.

So what happens to the artists like James Galway, Evelyn Glennie, Evgeny Kissin, the San Francisco Symphony, Tafelmusik, and the rest of the roster? Hopefully another label will pick them up. One willing to offer them a recording contract. There are still a number of labels committed to classical music. Though Decca (London), DG and Philips have undergone a restructuring of their own in the past year, and now fall under the umbrella of Universal Classics, it appears that all three will continue to release classical titles regularly. Naxos, Hyperion, Harmonia Mundi, and others are still committed.

What the future may hold is anyone’s guess. Public interest and opinion has a tendency to sway back and forth. Opera has seen a boost in popularity in recent years, especially among younger audiences. And new technologies like digital recording and playback equipment, online audio streaming and storage capabilities, and affordable CD duplication and graphic design may someday make the idea of record labels irrelevant anyway.

For now, I’ll just sit back and wait for all the dust to settle. □

Eric Teel hosts *Siskiyou Music Hall* on the Classics & News Service from noon until 4pm, Tuesday through Friday.

Program Underwriter Directory

Continued from p. 26

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FROM NATIONAL PUBLIC RADIO



AS IT WAS

Carol Barrett

Petroglyph Point

Petroglyph Point is in the Modoc Lava Beds National Monument. The rock rim, in places a hundred feet high, was once an ancient volcano. Now when the waters of Tule Lake are high, they lap against the wall. Drawings are carved into the rock wall as though from a canoe. The stone is a semi-soft volcanic tuff, easy to make an impression on. In dry years, when the lake recedes, other drawings appear along the shore of the lake. It is probably the lake itself which has helped to preserve the petroglyphs from the wind and rain. These are some of the most interesting in North America and cover a quarter of a mile along the shoreline.

It is not known why the ancient Indians drew these pictures. It may just be graffiti, doodling or a kind of self expression. Perhaps someone was relaying a message or offering a prayer to his gods. Some of the drawings suggest a scoreboard.

Petroglyphs are drawings cut into rock. There are also pictographs here which are painted on the surface of the rocks. Some of the pictures or symbols have been seen in other sacred Indian sites, suggesting they have a special meaning.

Other drawings appear throughout our region but these are outstanding.

Source: Ancient Times of the Klamath Country, Drew

Takelma Indians

By the time white man appeared in southern Oregon, the Takelma Indians occupied only the valleys and uplands of the Rogue River. It had not always been this way. Many early writers thought that the Takelma had once been a great tribe occupying the entire Northwest, possibly the first people on the North American continent. By the time the east coast of America was being settled, the numbers of Takelma had already dwindled. These early historians attributed their decline to a series of natural disasters and possibly diseases.

The Takelma were divided into two

groups: those that lived along the river and its tributaries were the Dagalmas; those who lived upland were the Latgawas. They were further divided into bands too small to be called tribes. Each group was connected to the others by language and marriages. The women were lighter skinned and, by white standards, considered more graceful than other Oregon Indians. The men were large framed, with faces broad and oval. They had thin lips but wide mouths and flat chins. Their eyes squinted. They were proud and fearless.



EVEN BEFORE THE REVOLUTIONARY
WAR, THE DESCRIPTION OF WHO WAS
A "NATIVE" WAS CONTROVERSIAL.

During the warm months of the year, these small bands of Indians moved around, gathering supplies for the winter and living in temporary shelters. Their winter homes were built on a vertical framework of poles, some of which were set in the ground. These were covered with great slabs of cedar bark on the sides and roof. The bark was lashed to the poles by cord made from the long fibers of the inner bark of the cedar tree. Cracks were chinked with mud and a hole was left in the center of the roof. The house was entered by a door high on one wall. The houses were warm and long lasting.

When the white men arrived, the Native Americans fiercely tried to protect their territory from the invaders and were successful in delaying settlement of the Rogue Valley. With the discovery of gold, however, nothing could hold back the influx of miners. In 1856, these once proud Indians were sent to the Siletz reservation where most of them soon died.

By the year 1884 there were only twenty-seven known full blooded Takelmas.

Only four older women spoke the language in 1907.

Source: The History of Jackson County, Mail Tribune
Josephine County Historical Highlights I, *Hill Grants Pass Courier*, May 1991; 11A

Indian Citizenship

The idea of citizenship for the Indians was not a simple matter. Even before the Revolutionary War, the description of who was a "native" was controversial. The general agreement was that anyone born "within the allegiance" or "under the Republic" qualified. After the United States won independence, these "natives" were automatically U.S. citizens. But they did not include Indians.

Indian tribes had always been considered sovereign political communities similar to foreign nations. The Indian's allegiance was to their tribe. The government negotiated treaties with these tribes. Occasionally such treaties established ways for the people to become citizens. Many individual Indians merged into the white population, some by marriage and others simply through time.

Even the Civil War failed to solve the Indian citizenship issue. On June 13, 1866, when the fourteenth amendment to the Constitution was approved by congress it did not include Indians.

It wasn't until 1924 that the American Indian was granted citizenship but still allowed to recognize the control of the tribe. The Bureau of Indian Affairs remained the governing agency for the true Native American.

Source: History of United States Citizenship



Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

The *As It Was* book, with nearly a hundred historical photographs as well as hundreds of scripts, is available from Jefferson Public Radio at 1-800-782-6191 for \$22.45 including shipping and handling.

ARTSCENE *From p. 29*



Karen Bentley will perform with the Palo Alto Chamber Orchestra in both Dunsmuir and Ashland.

session movement, but not before a rollicking good time is had by all. Suitable for family and children; tickets are \$10/\$8 at the door or at the Yreka Chamber of Commerce.(530)842-5156

◆ Shasta College Center for Arts, Culture and Society presents two musicals for its Shasta Summer Theatre Festival: *The Rocky Horror Show* and *How To Eat Like a Child*, June 22 through July 22, at the Shasta College Theatre. Call the Box Office for show times and ticket information.(530)225-4761

Music

◆ The Palo Alto Chamber Orchestra under the direction of Eric Hansen will perform a concert at the Dunsmuir Botanical Garden on the outdoor stage on Sat. June 24 at 6:30pm, to commemorate the 10th anniversary of the Tribute to the Trees. Mozart's Violin Concerto No. 2 in D will be performed by soloist Karen Bentley. An *al fresco* dinner will be served at 5pm following a cocktail hour at 4pm. Dinner/Concert tickets are \$20/\$18 and Concert only tickets are \$8.(530)235-4740

Exhibits

◆ Turtle Bay Museums and Arboretum on the River presents Jon Schueler's *Paintings: About the Sky (1953-1990)* through July 23 in the Redding Museum of Art and History Art Gallery. An American painter, Schueler's later years were spent in Scotland, where his lyrical interpretations of the varied atmospheric conditions were created.(530)2433-8850

Other Events

◆ Turtle Bay Museums and Arboretum on the River presents the return of *Butterflies!* through Oct. 1 in the Shasta-Cascade region at Paul Bunyan's Forest Camp, 836 Auditorium Dr. in Redding. A companion exhibit to *Butterflies!* is

Beauties and Beasts: a presentation of rattlesnakes, whip snakes, racers, rubber boas, and many more. Admission to all of Turtle Bay is \$5 for adults and \$3 for children ages 4-17. Hours are 10am-5pm seven days a week. (530)243-8850

◆ Del Norte Association for Cultural Awareness presents Crescent City Bay Blues Festival on Sat. June 3 from 1-7pm at the Del Norte County Fairgrounds, Crescent City, California. The event celebrates Blues, Brews and Bayou with a variety of blues artists, handcrafted microbrewery beer tasting, and Louisiana-style seafood gumbo.(707)464-1336

◆ The Sierra Club's Shasta Group is sponsoring a Nature Knowledge Weekend, celebrating National Trails Day, to be held at Hat Creek Camp, Shasta County, June 2, 3 and 4. Short talks and walks covering volcanos, lava tubes, geology, local birds, wildflowers and forest, local Native Americans of the Lassen Park area, and a star-studded astronomy show are among the events planned.(530)474-4300



Marilyn Wold's shield and rug designs, on exhibit at FireHouse Gallery in Grants Pass.

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THEATER

Alison Baker

Crumbs from the Table of Joy

By Lynn Nottage

Directed by Seret Scott

At the Oregon Shakespeare Festival through October 29

Sometimes it's hard to understand how people can believe the things they believe. But it's easy to understand *why*. Believing that there are reasons for what happens in the world, and that someone out there can give you the answers to all of life's questions, must be such a comfort. How many times lately have you heard someone say, "I don't believe in coincidence" and wished you could say it too?

Like anyone else, the characters in *Crumbs from the Table of Joy* long for answers to their questions. It is 1950, and Godfrey Crump (Tyrone Wilson) is a colored man who has come to Brooklyn from Pen-sacola in order to be near Father Divine, in whose Peace Mission Movement he has found solace since the death of his wife. Unfortunately, it turns out that Father Divine doesn't live in Brooklyn; so Godfrey writes down all his questions about how to live his life on scraps of paper and keeps them in boxes, awaiting the day when he will meet Father Divine. Meanwhile, he works in a bakery and does his best to raise his two teenaged daughters.

Ermina (Audra Alise Polk) is fifteen, a rebellious and flirtatious girl who—after fighting the girls who taunt her for her country clothes, and winning—falls in love with city life and with boys. Her older sister Ernestine (Melany Bell) is seventeen, a senior in high school. From time to time Ernestine steps outside the scenes in the Crumps' apartment to serve as narrator—the play is the story she tells, so we see not just what happens to her but how she interprets it. Ernestine is a studious and quiet girl, eager to get out and see the world; she loves the movies, and dreams of becoming an actress.

Into the Crumps' domestic life comes Lily Ann Green (BW Gonzalez), the girls' aunt, who feels she must play a role in her nieces' lives, in honor of her dead sister. She moves in. Vivacious, outspoken, flashy, and brilliant, she's a Communist who be-

lieves fervently in women's rights, racial justice, and free love, and she both speaks and acts on her beliefs. Her personality as well as her beliefs clash with Godfrey's—but they don't stop the strong, *almost* irresistible physical attraction between the two.

Then one day on the subway, Godfrey's struck by lightning in the shape of Gerte Schulte (Elizabeth Norment), a singer and actress just arrived from post-war Germany. Gerte is looking for a man she met years ago in Berlin, a jazz musician who told her he lives in New Orleans. "Is New Orleans far away?" she asks Godfrey. When he realizes she's famished, he invites her to one of the Peace Mission Movement's soup kitchens. They fall head over heels in love, and marry at once.

You can imagine the reaction when Godfrey brings his blonde, blue-eyed bride home to the bosom of his family. Though poor Gerte does her best to make friends, she receives nothing in return but cold shoulders from the girls and scathing sarcasm from the steely-eyed Lily. Life for an interracial couple isn't easy now, and wasn't easy fifty years ago. And it doesn't help that Godfrey follows Father Divine's prohibition against sexual relations, even in marriage. The family situation deteriorates.

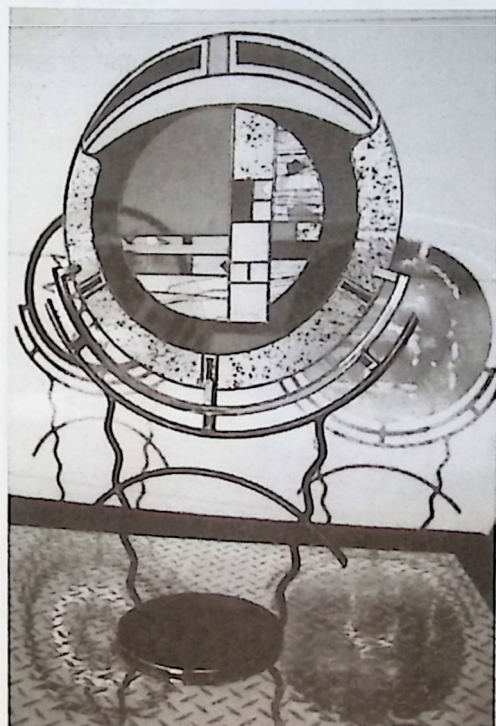
But *Crumbs from the Table of Joy* is funny. These people are forever surprising us with sudden, out-of-character actions; one of the best is when Grete strips, climbs up on the dinner table, and stalks through the dishes singing "Falling in love again." Ernestine, the would-be actress, the teller of the tale, has a wonderful imagination. Her flights of fantasy are so smoothly a part of the story's action that it's only at the end of an incident, when she turns to us and says, "At least *I wish* she did that!" that we realize it was all made up.

At the end of the play, we get a bit of summing up. Ernestine tells us what happened to her father and to Grete, to her younger sister, and to her Aunt Lily. And she

tells us what she achieved. Their lives seem the result of a lottery—a matter of luck and coincidence. The play really is a two-hour, live-action version of the Langston Hughes poem that gives it the title: *Sometimes a crumb falls / From the table of joy, / Sometimes a bone / Is flung. / To some people / Love is given / To others / Only Heaven.*

—
This year an android has apparently joined OSF—its voice, anyway. Its job is to tell people to turn off the beeping things they carry on their persons, and to open their candy *before* the show starts. This is all swell advice, but isn't this supposed to be *live* theater? ■

SPOTLIGHT *From p. 13*



Glass design by Michael Cline.

Pass, Marilyn Clouse paints portraits and in Cave Junction Cassandra Newton-Miller does engravings and soapstone sculpture.

Tickets for the two-day self-guided tour are \$10.00 per person, and catalogues are included with the tickets. Outlets selling tickets include: Central Art Supply in Medford, Village Books at Country Village in Medford, Paddington Station in Ashland, The Book Stop in Grants Pass, and Anna Maria's in Jacksonville. For more information, contact the Arts Council of Southern Oregon at (541)779-2820. ■

POETRY

By MARK JARMAN

42

Instead, you can walk backwards into life—
Undo your steps and gain ground as you yield,
As long as ground remains beneath your feet.
It's like one way of wading into surf,
Putting the swell behind you as it breaks.
The other is to take life diving under
With eyes shut tight until it washes over.
Either way, if you don't want to face
The world mounting towards you, wave on wave,
Or setting up its obstacles perversely,
You can make a virtue of reversal
Or submission. Then, perhaps you'll have
That certain feeling of being vaguely shepherded
Or that someone somewhere knows where you are headed.

44

The gift for all our waking in this life,
For every time a bad night spoiled the day
With back pain or a sour frame of mind;
The sure reward for staying wide awake
Through buzzing monologues of hours and minutes,
The self-obsession of our span of years;
The grace that is a distant field of vision,
Not like exhaust haze warped by traffic heat,
But spindrift rising from the edge of earth;
The prize for suffering our names, for knowing
More than we thought we knew and knowing less;
The promise of an end like our beginning,
Oblivious to boredom, pain, and hope,
Is, said the man, a dreamless, mindless sleep.

Mark Jarman is the author of seven books of poetry, including The Black Riviera, winner of the 1991 Poets' Prize, and Questions for Ecclesiastes, winner of the 1998 Lenore Marshall Poetry Prize and finalist for the 1997 National Book Critics Circle Award. His poems and essays appear regularly in literary publications. The two sonnets here are selected from his recently published book of poems, Unholy Sonnets (Story Line Press, 2000). A past recipient of Guggenheim and NEA Fellowships, Jarman is a professor of English at Vanderbilt University. He will lead a poetry workshop at Ashland Writers Conference, July 26 to 30, 2000. (For information phone 541-482-2783.)

Writers may submit original poetry for publication in the *Jefferson Monthly*.
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Patty and Vince Wixon, *Jefferson Monthly*
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Boccherini *Symphony in D Minor, Op. 12 No. 4, "La casa del diavolo"* • **Elgar** *Serenade for Strings, Op. 20*

Vivaldi *Concerto for Two Cellos in G Minor*, Laura Gaynon, cello and Sierra Gonzalez, cello

Mozart *Violin Concerto No. 2 in D Major*, Karen Bentley, violin

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